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CLASSIFIED LIST OF PHOTOGRAPHS

OF

DRAWINGS, PAINTINGS, AND SCULPTURE.

ETCHINGS OF OBJECTS OF ART.

Specimens of the Photographs enumerated in this Catalogue may be seen in the Arundel Society's Sale Rooms at the South Kensington Museum, and at the Office of the Arundel Society, 24, Old Bond Street.

A complete collection may be consulted in the National Art Library, South Kensington Museum.

PUBLISHED BY THE ARUNDEL SOCIETY FOR PROMOTING THE KNOWLEDGE OF ART, 24, OLD BOND STREET.

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Many of the Photographs included in this Catalogue may be had on application. Those which are not in stock will be delivered (except under special circumstances) in fourteen days. All must be paid for previous to delivery.

Orders by post should be addressed to Mr. F. W. Maynard, Secretary of the Arundel Society, 24, Old Bond Street; or to Mr. Cundall, Agent for the Arundel Society at the South Kensington Museum.

THE GETTY RESEARCH

PREFACE.

THIS division of the Classified List of Photographs contains a catalogue of those Portraits in the National Portrait Exhibition of 1866 which the owners kindly permitted to be published, and which it was found possible to render with any degree of faithfulness; and a selection of two hundred Portraits from the Exhibition of Miniature Portraits of 1865.

Then follow lists of Photographs of Raphael's Cartoons, and of the well-known Raphael Drawings in the Louvre and in the University Galleries at Oxford; of the Michael Angelo Drawings at Oxford; the celebrated Holbein Heads in the Royal Collection at Windsor; the Tudor portraits in the new Palace at Westminster; the series of Drawings by Turner known as his "Liber Studiorum;" and of thirty of Mulready's most important pictures.

Besides these, there are Photographs of Italian Sculpture of the Middle Ages, in the South Kensington Museum; and a series of Etchings done by Students in training in the Schools of Art.

The NATIONAL PORTRAIT EXHIBITION of 1866, which owed its origin to a suggestion made by the Earl of Derby, contained 1,031 portraits of eminent persons from the time of the Plantagenets to the end of the reign of James II. These were contributed by 306 lenders, among whom were Her Majesty and many of the principal nobility, and a great number of country gentry who have inherited portraits of their ancestors. With but few exceptions, all readily allowed their pictures to be copied; but some of the paintings were so much discoloured by age that it was found to be beyond the power of the photographer to reproduce them. The result is that only 964 portraits are included in the published lists. Many of these are by the best known painters: Holbein, Sir Antonio More, Lucas de Heere, Zucchero, Cornelius Jansen, Rubens, Vandyke, Dobson, Lely, Kneller, and others.

With a view of giving examples of the Court costume of the period, nine of the most important portraits of the Tudor period were photographed on a large scale.

A series of seventy-seven views of the BAYS OF THE EXHIBITION were taken in order to show the general appearance of the galleries and corridors, and the position in which the pictures were hung.

The Exhibition was very successful, and during the 18 weeks it was open was attended by 73,000 visitors. It will be followed by an Exhibition of Portraits which will commence with the reign of William and Mary.

The EXHIBITION OF PORTRAIT MINIATURES in the South Kensington Museum in 1865 contained 3,081 examples of the work of the most eminent miniature painters of England and France, five of whom lived in the 16th century, twenty-one in the 17th century, forty-two in the 18th century, and eighteen in the 19th century.

With the consent of the owners of the miniatures, a selection of 200 were copied by photography, and impressions of these may now be obtained.

"The miniature art of England possesses this distinguished peculi-
"arity, that while no native painter had attained excellence in life-sized
"oil portraiture before the time of Vandyke, we have in miniature art a
"succession of eminent 'painters in little,' commencing with Nicholas
"Hilliard in the reign of Queen Elizabeth, and continued by John Hos-
"kins, the two Olivers, father and son, down to the inimitable Samuel
"Cooper, in the reign of Charles I.

"The works of these men became the treasures of their own and of
"succeeding generations. Unlike the larger portraits of their foreign
"competitors, which, in the troubled days that ensued, were exposed to
"all the mutations of our great families, the miniature was mostly a
"cherished decoration worn about the person and easily concealed.
"Many have thus descended to us, inestimable both for their art and as
"the sole recollections of several of England's most distinguished men,
"while others, despoiled in times of need of their jewelled settings,
"have been lost or destroyed."

Of the RAPHAEL CARTOONS there are five series of photographs of different sizes, all of which were taken from the originals by Mr. Thurston Thompson when they were at Hampton Court.

These celebrated cartoons, which are drawn with chalk upon strong paper and coloured in distemper, are the original designs executed by Raphael and his scholars for Pope Leo X., in the year 1513, as copies

for tapestry work. Each cartoon is about 12 feet high. There were originally ten; but three—viz., The Stoning of St. Stephen, The Conversion of Saul, and St. Paul in his Dungeon at Philippi* — are lost.

The tapestries, worked in wool, silk, and gold, were hung in the Sistine Chapel at Rome in 1519, the year before Raphael died, and excited the greatest applause. The Pope paid Raphael 434 gold ducats for his designs, and the workmen of Arras 50,000 gold ducats for the tapestries. These tapestries are now in the Vatican.

The cartoons remained neglected in the warehouse of the manufacturer at Arras, and were seen there by Rubens, who advised Charles I. to purchase them for the use of a tapestry manufactory which was then established at Mortlake. On the death of Charles I. Cromwell bought them for 300*l.* for the nation. They remained for a long time in a lumber-room at Whitehall, till, by command of William III. Sir Christopher Wren erected a room for them at Hampton Court, in which (after many removals to Buckingham House, Windsor, and Frogmore) they were hung in the year 1814, where they remained until Her Majesty permitted them to be removed to South Kensington, where they may now be seen to advantage in a well-lighted gallery.

Of Photographs of DRAWINGS BY RAPHAEL several large collections may be consulted in the National Art Library in the South Kensington Museum.

The most important of these are from—

The Academy of Fine Arts, Venice -	90	photographs.
The Gallery of Duke Albrecht, Vienna	80	„
The Gallery of the Uffizi, Florence -	35	„
The Gallery of the Louvre, Paris -	33	„
The Hotel de Ville, Lille (*Wicar Collection*) - - - -	67	„
The Royal Library, Windsor - -	54	„
The British Museum - - -	12	„
The University Galleries, Oxford -	188	„
The Duke of Devonshire's Gallery, Chatsworth - - -	12	„

Besides these there are photographs from Raphael Drawings in the Dresden and Sienna Galleries and from several private collections, so

* The Arundel Society has published engravings of "The Stoning of St. Stephen" and the "Conversion of Saul" from careful drawings made from the tapestries in the Vatican.

that authentic copies of at least 600 examples of Raphael Studies in ink, chalk, silver-point, and sepia, may be examined in this Library.

At present only the photographs from the Drawings in the Louvre and the Oxford Galleries can be offered to the public.

The celebrated collection at Oxford formerly belonged to Sir Thomas Lawrence, and at his death was bought by the Messrs. Woodburn, who subsequently sold it for 7,000*l.* to the University of Oxford. The money was raised by subscription, to which Lord Eldon contributed no less than 4,100*l.*

Many of these Drawings can be traced back to the possession of Timoteo della Vite, a friend and pupil of Raphael, and his executor; of George Vasari, the artist, who wrote the well-known series of "Lives of Italian Painters;" and of the Marquis Antaldi, a lineal descendant of the Della Vite family. This collection is now in the University Galleries, where students of the Royal Academy are gratuitously admitted. This privilege was purchased by William IV., who gave for this purpose a donation of 50 guineas.

Of the well-known DRAWINGS BY HOLBEIN in the Royal Library at Windsor there are 65 photographs. These are portraits of the chief personages at the Court of Henry VIII., and in many instances were doubtless studies for oil paintings. In the National Portrait Exhibition the portraits of Sir Thomas More, and of his father, and Nicholas Poyntz were evidently painted from the drawings at Windsor.

In noticing this collection, Horace Walpole says:—"At present an "invaluable treasure of the works of this master is preserved in one "of our palaces. Soon after the accession of the late king (George II.) "Queen Caroline found in a bureau at Kensington a noble collection "of Holbein's original drawings for the portraits of some of the chief "personages of the Court of Henry VIII. How they came there is "quite unknown. After Holbein's death they had been sold into "France, from whence they were bought and presented to Charles I. "by Monsieur de Liencourt. Charles changed them with William, "Earl of Pembroke, for a St. George, by Raphael, now at Paris. Lord "Pembroke gave them to the Earl of Arundel, and at the dispersion of "that collection they may have been bought by or for the king. There "are 89 of them, a few of which are duplicates. A great part are ex-"ceedingly fine, and in one respect preferable to his finished pictures, "as they are drawn in a bold and free manner; and, though they have "little more than the outlines, being drawn with chalk upon paper "stained of a flesh colour and scarce shaded at all, there is a strength "and vivacity in them equal to the most perfect portraits. The heads

" of Sir Thomas More, Bishop Fisher, Sir Thomas Wyat, and Broke, " Lord Cobham, are masterpieces."

In the Museum at Basle and in the Albrecht Gallery at Vienna there are many similar portraits by Hans Holbein. Photographs of these drawings may be seen in the National Art Library; among those from the Basle Museum will be found the original sketch for the celebrated painting of " Sir Thomas More and his Family."

The series of PORTRAITS OF THE TUDOR FAMILY were painted from authentic contemporary works to decorate the Prince's Chamber in the new Palace at Westminster, by Richard Burchett, Head Master of the Central Training School of the Science and Art Department. They are chiefly taken from the works of Holbein, Mabuse, Lucas de Heere, Janet, and miniatures of the period.

Fifty-one of the original Drawings made by J. M. W. TURNER, R.A., for the engravings of his " LIBER STUDIORUM," are now in the Picture Galleries of the South Kensington Museum. Of these a complete series of photographs may be had.

In his " Life of Turner " Mr. Walter Thornbury says :—" There can " be no doubt that the ' Liber Studiorum ' was begun by Turner in " rivalry of Claude's ' Liber Veritatis,' published by the Duke of " Richmond after his return from Italy.

" Turner's ' Liber ' undoubtedly utterly weighs down the book of " Claude; but then we must not forget that the comparison is an unjust " one. Claude's was not a show book and never intended for publica- " tion; it is merely a volume of sketches of sold pictures, kept as " remembrances. Turner's was a book the produce of some years, " elaborated with extreme care, engraved for the most part with his " own hands, and watched in all its processes with the most jealous and " sagacious care. It was intended to show his command of the whole " compass of landscape art and the boundless and matchless richness " of his stores, both of fact and invention.

" The drawings for the ' Liber ' mezzotints were of the same size as " the plates, and were carefully finished in sepia. The proofs were " sometimes also touched all over with the brush in sepia."

The publication of the engravings of the " Liber Studiorum " was commenced in 1807 and discontinued at the fourteenth number in 1816. It comprised 71 plates. The subjects, embracing the whole domain of landscape art, were divided into six heads — Historical, Pastoral, Elegant Pastoral, Mountain, Marine, and Architectural.

Of MULREADY'S PAINTINGS there are at present only 30 Photographs. These, however, include all his most celebrated works,

such as "Choosing the Wedding Gown," "The Whistonian Controversy," "The Hayfield," "The Seven Ages," "The Wolf and the Lamb," "Giving a Bite," &c., some of which the art of photography has, most unexpectedly, reproduced with great truthfulness. This series will be added to from time to time.

The examples of ITALIAN SCULPTURE consist of Photographs of fifty choice works of the middle ages and the period of the revival of art, now in the possession of the South Kensington Museum, by Jacopo della Quercia, Lorenzo Ghiberti, Donatello, Luca and Andrea della Robbia, and several other great Italian masters.

The series of ETCHINGS OF OBJECTS OF ART in the South Kensington Museum have been executed by students in the Training Class for Etching, under the direction of Mr. Richard J. Lane, A.R.A. Fifty of these Etchings have been carefully printed by M. Delâtre of Paris and Mr. Martin of Hampstead Road, and are now ready for publication. They embrace a great variety of objects, such as Coffers, Caskets, Cups, Lamps, Croziers, Diptychs, &c. &c., all of which have been selected for their interest as works of art.

DRAWINGS AND PAINTINGS.

NATIONAL HISTORICAL PORTRAITS.

A Series of NINE HUNDRED AND SIXTY-FOUR PORTRAITS selected from the First Special Exhibition of National Portraits at South Kensington, from the Reigns of the Plantagenet Kings to the Abdication of James II. (1152 to 1688).

Price, One Shilling and Sixpence Each.

1. ROSAMOND CLIFFORD. *Lent by Her Majesty* (Hampton Court).
3. EDWARD III. *Lent by Her Majesty* (Hampton Court).
4. JOHN OF GAUNT, Duke of Lancaster. Painted by Luca Cornelli. *Lent by the Duke of Beaufort.*
5. WILLIAM OF WYKEHAM, Bishop of Winchester. *Lent by Mr. Baldwin J. P. Bastard.*
6. JOHN WYCLIFFE. *Lent by the Earl of Denbigh.*
7. RICHARD II. *Lent by the Dean and Chapter of Westminster.*
8. GEOFFREY CHAUCER. *Lent by the Bodleian Library, Oxford.*
9. GEOFFREY CHAUCER. *Lent by Mr. J. P. Seddon.*
10. HENRY IV. *Lent by Her Majesty* (Windsor Castle).
11. THOMAS ARUNDEL, or FITZALAN, Archbishop of Canterbury. *Lent by Lord De L'Isle and Dudley.*
12. JAMES, EARL OF DOUGLAS. *Lent by the Marquis of Queensbury.*
13. HENRY IV. *Lent by the Earl of Essex.*
14. HENRY V. *Lent by Eton College.*
15. HENRY VI. *Lent by Eton College.*
16. MARRIAGE OF HENRY VI. WITH MARGARET OF ANJOU. *Lent by the Duke of Sutherland, K.G.*

17. EDWARD GRIMSTON. Painted by Petrus Christus. *Lent by the Earl of Verulam.*
18. SIR JOHN DONNE and LADY DONNE. Painted by Van Eyck or Hans Memling. *Lent by the Duke of Devonshire, K.G.*
19. JOHN TALBOT, first Earl of Shrewsbury. *Lent by the Marquis of Northampton.*
20. MARGARET BEAUCHAMP, Countess of Shrewsbury. *Lent by the Marquis of Northampton.*
21. SIR JOHN FORTESCUE, Kt. Ascribed to Hans Memling. *Lent by the Earl Fortescue.*
23. RICHARD NEVILL, Earl of Warwick, K.G. *Lent by the Marquis of Hastings.*
24. EDWARD IV. *Lent by Her Majesty* (Windsor).
25. GEORGE PLANTAGENET, Duke of Clarence, K.G. *Lent by the Marquis of Hastings.*
26. ISABEL NEVILL, Duchess of Clarence. *Lent by the Marquis of Hastings.*
27. HUMPHREY PLANTAGENET, Duke of Gloucester, and JOHN KEMPE, Archbishop of Canterbury. *Lent by the Duke of Sutherland, K.G.*
28. MARGARET PLANTAGENET, Countess of Salisbury. *Lent by the Marquis of Hastings.*
29. QUEEN ELIZABETH WOODVILLE. *Lent by Her Majesty* (Hampton Court).
30. QUEEN ELIZABETH WOODVILLE. *Lent by Her Majesty* (Windsor Castle).
31. QUEEN ELIZABETH WOODVILLE. *Lent by Queen's College, Cambridge.*
32. MARGARET PLANTAGENET, Duchess of Burgundy. *Lent by the Society of Antiquaries.*
33. JANE SHORE. *Lent by Her Majesty* (Hampton Court).
34. JANE SHORE. *Lent by Eton College.*
35. JANE SHORE. *Lent by King's College, Cambridge.*
36. SIR THOMAS LYTTELTON, K.B. Painted by Arthur Pond. *Lent by Lord Lyttelton.*
37. SIR HENRY WENTWORTH, K.B. *Lent by Lord De L'Isle and Dudley.*
38. RICHARD III. *Lent by Earl of Derby, K.G.*
39. HENRY CHICHELEY, Archbishop of Canterbury. *Lent by Viscount Strangford.*
40. HUGH OLDHAM, Bishop of Exeter. *Lent by Corpus Christi College, Oxford.*
41. SIR ROBERT CHESTER, Kt. (1510–1574). *Lent by Mr. Harry Chester.*

42. THOMAS STANLEY, first Earl of Derby. *Lent by the Earl of Derby, K.G.*

43. QUEEN ELIZABETH OF YORK (1466–1502). *Lent by Mr. Charles Winn.*

44. EDWARD STAFFORD, third Duke of Buckingham, K.G. *Lent by the Marquis of Bath.*

45. JOHN HOWARD, Duke of Norfolk, K.G. *Lent by Her Majesty* (Windsor Castle).

46. RICHARD FOX, Bishop of Winchester. Painted by Johannes Corvus. *Lent by Corpus Christi College, Oxford.*

47. MARGARET BEAUFORT, Countess of Richmond and Derby. *Lent by St. John's College, Cambridge.*

48. MARGARET BEAUFORT, Countess of Richmond and Derby. *Lent by the Earl of Derby, K.G.*

49. ARTHUR, Prince of Wales (1486–1502). *Lent by Her Majesty* (Windsor Castle).

50. RICHARD FOX, Bishop of Winchester. *Lent by Mr. Reginald Cholmondeley.*

51. QUEEN ELIZABETH OF YORK. *Lent by Christ Church, Oxford.*

52. HENRY VII. Painted by Jan de Mabuse. *Lent by Hon. Mrs. Greville Howard.*

53. MARGARET TUDOR, Queen of Scotland. *Lent by Her Majesty* (Hampton Court).

54. HENRY VII. and FERDINAND OF ARRAGON. Painted by Hans Holbein. *Lent by Mr. Henry Musgrave.*

55. HENRY VII. *Lent by Her Majesty* (Windsor Castle).

56. HENRY VII. *Lent by Christ Church, Oxford.*

57. QUEEN ELIZABETH OF YORK. Ascribed to Jan de Mabuse. *Lent by Mr. B. J. P. Bastard.*

58. THREE CHILDREN OF HENRY VII. Painted by Jan de Mabuse. *Lent by Her Majesty* (Hampton Court).

59. HENRY VII. *Lent by Mr. Charles Winn.*

61. JAMES IV. OF SCOTLAND. Painted by D. Mytens. *Lent by Sir William Stirling Maxwell, Bart., M.P.*

62. HENRY VII. *Lent by Christ Church, Oxford.*

63. JAMES IV. OF SCOTLAND. Painted by Hans Holbein. *Lent by the Marquis of Lothian.*

64. JOHN ALCOCK, Bishop of Ely. *Lent by Jesus College, Cambridge.*

65. SIR CHARLES SOMERSET, first Earl of Worcester, K.G. *Lent by the Duke of Beaufort.*

66. MARY HUNGERFORD, Baroness Hungerford, and afterwards Hastings. *Lent by the Marquis of Hastings.*

67. GEORGE HASTINGS, third Baron and first Earl of Huntingdon. Painted by François Clouet (Janet). *Lent by Mr. Reginald Cholmondeley.*

68. SIR THOMAS WYAT, Kt., the elder. *Lent by the Bodleian Library, Oxford.*

69. GEORGE LORD STRANGE. *Lent by the Earl of Derby, K.G.*

70. THOMAS, second EARL OF DERBY, K.G. *Lent by the Earl of Derby, K.G.*

71. EDWARD STAFFORD, third Duke of Buckingham, K.G. Painted by Hans Holbein. *Lent by the Marquis of Hastings.*

72. NICHOLAS KRATZER. Painted by Hans Holbein. *Lent by Viscount Galway, M.P.*

73. HANS HOLBEIN. Painted by Hans Holbein. *Lent by Her Majesty* (Hampton Court).

74. QUEEN KATHARINE OF ARRAGON. Painted by Hans Holbein. *Lent by Mr. Walter Moseley.*

75. HENRY VIII. Painted by Hans Holbein. *Lent by the Duke of Manchester.*

76. CHARLES BRANDON, Duke of Suffolk, K.G., and his Wife the PRINCESS MARY TUDOR. Painted by Hans Holbein. *Lent by Mrs. Branfill.*

77. HENRY VIII. *Lent by Her Majesty* (Windsor Castle).

78. QUEEN KATHARINE OF ARRAGON. Painted by Hans Holbein. *Lent by Countess Delawarr.*

79. QUEEN KATHARINE OF ARRAGON. *Lent by the National Portrait Gallery.*

80. CHARLES BRANDON, Duke of Suffolk, and his Wife the PRINCESS MARY TUDOR. Painted by Jan de Mabuse. *Lent by the Earl of Yarborough.*

81. SIR WILLIAM CAVENDISH, Kt. *Lent by the Duke of Devonshire, K.G.*

82. ARCHIBALD DOUGLAS, Earl of Angus. Painted by François Clouet (Janet). *Lent by Her Majesty* (Windsor Castle).

83. QUEEN MARY OF GUISE (1515–1560). *Lent by Her Majesty* (Windsor Castle).

84. HENRY VIII. Painted by Hans Holbein. *Lent by Lady Sophia Des Vœux.*

85. HENRY SOMERSET, second Earl of Worcester. *Lent by the Duke of Beaufort.*

86. WILLIAM WARHAM, Archbishop of Canterbury (1456–1532). Painted by Hans Holbein. *Lent by the Archbishop of Canterbury.*

87. MARGARET DOUGLAS, Countess of Lennox. *Lent by H. W. Diamond, M.D.*

88. JOHN FISHER, Bishop of Rochester. Painted by Hans Holbein. *Lent by Major J. H. Brooks.*

90. MARGARET TUDOR, Queen of Scotland. Painted by Hans Holbein. *Lent by the Marquis of Lothian.*

91. SIR THOMAS WYAT, Kt. (the elder). *Lent by the Marquis of Hastings.*

92. JOHN FISHER, Bishop of Rochester. Painted by Hans Holbein. *Lent by St. John's College, Cambridge.*

93. THOMAS CRANMER, Archbishop of Canterbury. Painted by Hans Holbein. *Lent by Jesus College, Cambridge.*

94. PETER MARTYR (1500–1562). *Lent by Christ Church, Oxford.*

95. HENRY HOWARD, Earl of Surrey. Painted by Hans Holbein. *Lent by the Bodleian Library, Oxford.*

96. THOMAS LINACRE, M.D. Painted by Hans Holbein or Qu. Matsys. *Lent by Her Majesty* (Windsor Castle).

97. QUEEN ANNE BOLEYN. *Lent by Hon. Mrs. Greville Howard.*

98. SIR THOMAS WYAT, Kt. (the elder). *Lent by Mr. John Bruce.*

99. HENRY VIII. *Lent by the Earl of Warwick.*

100. SIR ANTHONY FITZHERBERT, Kt., afterwards Lord Fitzherbert. *Lent by Sir William Fitzherbert, Bart.*

101. SIR THOMAS BOLEYN, Earl of Wiltshire and Ormonde, K.G. Painted by Hans Holbein. *Lent by Mr. W. B. Stopford.*

102. HENRY HOWARD, Earl of Surrey. *Lent by Her Majesty* (Hampton Court).

103. QUEEN ANNE BOLEYN. *Lent by the Earl of Warwick.*

104. CHRISTINA OF DENMARK, Duchess of Milan. Painted by Hans Holbein. *Lent by Her Majesty* (Windsor Castle).

105. MARY BOLEYN. *Lent by the Earl of Warwick.*

106. JAMES V. OF SCOTLAND and his second Queen MARY OF GUISE. *Lent by the Duke of Devonshire, K.G.*

107. QUEEN ANNE BOLEYN. Painted by Hans Holbein. *Lent by Sir Montague J. Cholmeley, Bart., M.P.*

108. SIR RICHARD SOUTHWELL, Kt. Painted by Hans Holbein. *Lent by Mr. H. E. Chetwynd Stapylton.*

109. HENRY VIII. Painted by Hans Holbein. *Lent by Her Majesty* (Windsor Castle).

110. SIR WILLIAM BUTTS, Kt. Painted by Hans Holbein. *Lent by Mr. W. H. Pole Carew.*

111. SIR NICHOLAS (called "WILLIAM") POYNTZ. *Lent by the Marquis of Ormonde.*

112. SIR RICHARD SOUTHWELL. Painted by Micheli, after Holbein. *Lent by Mr. Ralph N. Wornum.*

113. THOMAS CROMWELL, Earl of Essex, K.G. Painted by Hans Holbein. *Lent by the Duke of Manchester.*

114. QUEEN ANNE BOLEYN. Painted by Hans Holbein. *Lent by the Earl of Denbigh.*

115. LADY BUTTS. Painted by Hans Holbein. *Lent by Mr. W. H. Pole Carew.*

116. ANNE ASKEW, or ASCOUGH. *Lent by Mr. Reginald Cholmondeley.*

117. CHIEF JUSTICE SIR EDWARD MONTAGU, Kt. *Lent by Mr. Andrew Montagu.*

118. HENRY VIII. *Lent by Viscount Galway, M.P.*

119. QUEEN JANE SEYMOUR. *Lent by the Duke of Northumberland.*

120. MARY TUDOR, Queen of France, afterwards Duchess of Suffolk. *Lent by the Earl Brownlow.*

121. HENRY HOWARD, Earl of Surrey (1518–1547). Painted by Hans Holbein. *Lent by the Countess Delawarr.*

122. JOANNA FITZALAN, Lady Abergavenny. Painted by Hans Holbein. *Lent by Mr. John Webb.*

123. CHARLES BRANDON, Duke of Suffolk, K.G. *Lent by the Earl Brownlow.*

124. HENRY VIII. Painted by Hans Holbein. *Lent by Her Majesty* (Hampton Court).

125. QUEEN JANE SEYMOUR. *Lent by Countess Delawarr.*

126. THOMAS CROMWELL, Earl of Essex, K.G. Painted by Hans Holbein. *Lent by the Countess of Caledon.*

127. SIR RICHARD BROKE, Kt. Painted by Sir Antonio More. *Lent by Admiral Sir G. Broke Middleton, Bart.*

128. SIR WILLIAM PETRE, Kt. *Lent by Rev. C. P. Peters.*

129. SIR HENRY GUILDFORD, Kt. Painted by Hans Holbein. *Lent by Mr. John Webb.*

130. CARDINAL WOLSEY (1471–1530). *Lent by the Royal College of Physicians.*

131. QUEEN KATHARINE PAR (1512?–1548). Painted by Hans Holbein. *Lent by Mr. Richard Booth.*

132. QUEEN ANNE OF CLEVES. Painted by Hans Holbein. *Lent by Mr Charles Morrison.*

133. SIR HENRY WYAT, Kt. *Lent by the Earl of Romney.*

134. HENRY VIII. Painted by Hans Holbein. *Lent by the Duke of Devonshire, K.G.*

135. HENRY VIII. AND QUEEN JANE SEYMOUR. Painted by Van Remée, after Holbein. *Lent by Her Majesty* (Hampton Court).

136. THOMAS RADCLYFFE, Earl of Sussex, K.G. Painted by Sir Antonio More. *Lent by Mr. Martin H. Colnaghi.*

137. FRANCES SIDNEY, Countess of Sussex. *Lent by Sidney-Sussex College, Cambridge.*

138. WILL SOMERS. Painted by Hans Holbein. *Lent by Her Majesty* (Hampton Court).

139. THOMAS RADCLYFFE, Earl of Sussex, K.G. Painted by F. Zucchero. *Lent by Sir Brook W. Bridges, Bart., M.P.*

140. THOMAS LORD AUDLEY, K.G. *Lent by Magdalen College, Cambridge.*

141. SIR WILLIAM SIDNEY, Kt. Painted by Hans Holbein. *Lent by Lord De L'Isle and Dudley.*

142. THOMAS CRANMER, Archbishop of Canterbury. Painted by Hans Holbein. *Lent by Captain H. Byng.*

143. ERASMUS (1467–1536). Painted by G. Penz. *Lent by Her Majesty* (Windsor Castle).

144. HENRY VIII. Painted by Hans Holbein. *Lent by Mr. H. Danby Seymour, M.P.*

145. JAMES V. OF SCOTLAND. *Lent by the Duke of Devonshire, K.G.*

146. HENRY VIII. *Lent by the Royal College of Physicians.*

147. NICHOLAS WOOTTON, LL.D., Dean of Canterbury. *Lent by the Dean of Canterbury.*

148. THOMAS CARDINAL WOLSEY (1471–1530). *Lent by Christ Church, Oxford.*

149. SIR HENRY GUILDFORD, K.G. (1478–). Painted by Hans Holbein. *Lent by Her Majesty* (Windsor Castle).

150. SIR JOHN MORE and SIR THOMAS MORE. Painted by Hans Holbein. *Lent by Sir Henry R. Vane, Bart.*

151. SIR THOMAS POPE. Painted by Hans Holbein. *Lent by the Countess of Caledon.*

152. HENRY VIII., PRINCESS MARY, and WILL SOMERS. *Lent by the Earl Spencer, K.G.*

153. EDWARD STANLEY, third Earl of Derby, K.G. Painted by Hans Holbein. *Lent by the Earl of Derby, K.G.*

154. SIR JOHN CHEKE, Kt. (1514–1557). Painted by Hans Holbein. *Lent by the Duke of Manchester.*

155. LADY HELEN LESLIE. Painted by Sir Antonio More. *Lent by the Marquis of Lothian.*

156. HENRY VIII. *Lent by Christ Church, Oxford.*

157. SIR THOMAS MORE (1480–1535). Painted by Hans Holbein. *Lent by Mr. Henry Huth.*

158. LADY DOROTHY DEVEREUX (–1566). *Lent by Mr. Reginald Cholmondeley.*

160. MARK KER, Abbot of Newbattle. Painted by Sir Antonio More. *Lent by the Marquis of Lothian.*

161. SIR JOHN THYNNE, Kt. Painted by Hans Holbein. *Lent by the Marquis of Bath.*

165. THOMAS HOWARD, third Duke of Norfolk. Painted by Hans Holbein. *Lent by Her Majesty* (Windsor Castle).

166. PHILIPPE DE VILLIERS DE L'ISLE-ADAM. *Lent by the Earl of Clarendon, K.G.*

167. HENRY VIII. *Lent by Mr. Andrew Fountaine.*

168. EDWARD SEYMOUR, Duke of Somerset, K.G., "The Protector." *Lent by Mr. H. Danby Seymour, M.P.*

169. THOMAS, first LORD WENTWORTH. *Lent by Mr. F. Vernon Wentworth.*

170. HENRY VIII. AND HIS FAMILY. Painted by Hans Holbein. *Lent by Her Majesty* (Hampton Court).

171. SIR EDWARD MONTAGU, Kt. *Lent by the Duke of Manchester.*

172. EDWARD VI. Painted by Hans Holbein. *Lent by Her Majesty* (Windsor Castle).

173. SIR THOMAS SMITH, Kt., LL.D. Painted by P. Fischer after Hans Holbein. *Lent by Eton College.*

174. EDWARD SEYMOUR, Duke of Somerset, K.G., "The Protector." *Lent by Mr. Reginald Cholmondeley.*

175. EDWARD VI. Painted by Hans Holbein. *Lent by the Earl of Hardwicke.*

176. EDWARD VI. Painted by Hans Holbein. *Lent by the Earl of Yarborough.*

177. EDWARD VI. Painted by Hans Holbein. *Lent by Christ's Hospital.*

178. THOMAS, second LORD WENTWORTH. *Lent by Mr. F. Vernon Wentworth.*

179. EDWARD VI. Painted by Hans Holbein. *Lent by Christ's Hospital.*

180. EDWARD VI. Painted by Hans Holbein. *Lent by the Duke of Manchester.*

181. THOMAS, LORD SEYMOUR OF SUDELEY, K.G. Painted by Hans Holbein. *Lent by the Marquis of Bath.*

182. SIR THOMAS WYAT, Kt. (the younger). *Lent by the Earl of Romney.*

183. LADY JANE GREY (1537–1554). Painted by Lucas de Heere. *Lent by the Earl Spencer, K.G.*

184. LADY JANE GREY. Painted by Mark Garrard. *Lent by Colonel Tempest.*

185. REGINALD, CARDINAL POLE (1500–1558). *Lent by the Archbishop of Canterbury.*

186. SIR ANTONIO MORE (1519–1575). Painted by Sir Antonio More. *Lent by the Earl Spencer, K.G.*

187. EDWARD VI. (1537–1553). *Lent by King's College, Cambridge.*

188. HENRY DE LA POLE, Lord Montacute. *Lent by Mr. Reginald Cholmondeley.*

189. HENRY GREY, third Marquis of Dorset and Duke of Suffolk. Painted by Mark Garrard. *Lent by the Marquis of Salisbury, K.G.*

190. LADY JANE GREY (1537–1554). *Lent by the Bodleian Library, Oxford.*

191. LORD GUILDFORD DUDLEY. *Lent by Colonel and Baroness North.*

193. LADY JANE GREY (1537–1554). *Lent by Lord Houghton.*

194. SIR EDWARD GRIMSTON, Kt. *Lent by the Earl of Verulam.*

195. REGINALD, CARDINAL POLE (1500–1558). Painted by Titian. *Lent by Lord Arundell of Wardour.*

196. QUEEN MARY (1515–1558). Painted by Sir Antonio More. *Lent by Mr. Charles Winn.*

197. HENRY FITZALAN, Earl of Arundel, K.G. *Lent by the Marquis of Bath.*

198. LADY ELEANOR BRANDON. Painted by Lucas de Heere. *Lent by Mr. F. Vernon Wentworth.*

199. QUEEN MARY (1515–1558). *Lent by Her Majesty* (Windsor Castle).

200. PHILIP II. OF SPAIN. Painted by Sanchez Coello. *Lent by Sir William Stirling Maxwell, Bart., M.P.*

201. STEPHEN GARDINER, Bishop of Winchester. *Lent by Trinity Hall, Cambridge.*

202. STEPHEN GARDINER, Bishop of Winchester. Painted by Hans Holbein. *Lent by Lord Taunton.*

203. WILLIAM POWLETT, first Marquis of Winchester. Painted by F. Zuchero. *Lent by Mr. John Webb.*

204. HUGH LATIMER, Bishop of Worcester. *Lent by the Dean of Canterbury.*

206. REGINALD, CARDINAL POLE. Painted by Pierino del Vaga. *Lent by Earl Spencer, K.G.*

207. WILLIAM POWLETT, first Marquis of Winchester, K.G. *Lent by the Society of Antiquaries.*

209. PHILIP II. OF SPAIN. Painted by Sir Antonio More. *Lent by Her Majesty* (Hampton Court).

210. SIR EDWARD GRIMSTON, Kt. *Lent by the Earl of Verulam.*

211. EDWARD, first LORD NORTH. *Lent by Colonel and Baroness North.*

212. QUEEN MARY (1515–1558). Painted by Lucas de Heere. *Lent by Mr. W. B. Stopford.*

213. ALICE JUDDE, wife of Thomas Smythe. *Lent by Viscount Strangford.*

214. SIR THOMAS WILSON, Kt. *Lent by Sir T. M. Wilson, Bart.*

215. WILLIAM WHITAKER, D.D. (1547–1595). *Lent by St. John's College, Cambridge.*

216. SIR WALTER HUNGERFORD. *Lent by Sir Hungerford Pollen, Bart.*

217. QUEEN ELIZABETH (1533–1603). Painted by F. Zuchero. *Lent by Her Majesty* (Hampton Court).

218. SIR GAWEN CAREW, Kt. Painted by N. Hilliard. *Lent by Mr. W. H. Pole Carew.*

219. QUEEN ELIZABETH (1533–1603). Painted by Lucas de Heere. *Lent by Her Majesty* (Hampton Court).

220. FRANÇOIS, DUC D'ALENÇON, D'ANJOU, &c. Painted by François Clouet (Janet). *Lent by Mr. John Bruce.*

221. THOMAS SMYTHE (1522–1591). *Lent by Viscount Strangford.*

224. HENRY FITZALAN, Earl of Arundel, K.G. *Lent by the Duke of Devonshire, K.G.*

225. WILLIAM SOMERSET, third Earl of Worcester, K.G. *Lent by the Duke of Beaufort.*

226. QUEEN ELIZABETH. Painted by Nicholas Hilliard. *Lent by Sir John Salusbury Trelawny, Bart.*

227. JOHN WHITGIFT, Archbishop of Canterbury (1530–1604). *Lent by St. Peter's College, Cambridge.*

228. JOHN BULL, Mus. Doc. *Lent by the University of Oxford.*

229. QUEEN ELIZABETH. Painted by F. Zucchero. *Lent by the Duke of Devonshire, K.G.*

230. SIR HENRY UMPTON or UNTON. Painted by Mark Garrard. *Lent by Mr. Henry Nugent Bankes.*

231. SIR EDWARD SOMERSET, fourth Earl of Worcester, K.G. *Lent by the Duke of Beaufort.*

232. SIR JONATHAN TRELAWNY, Kt. Painted by F. Zucchero. *Lent by Sir John Salusbury Trelawny, Bart.*

233. EDMUND GRINDAL, D.D., Archbishop of Canterbury. *Lent by the Dean of Canterbury.*

234. SIR WILLIAM PADDY. *Lent by St. John's College, Oxford.*

235. LADY HUNSDON. Painted by F. Zucchero. *Lent by Mr. W. B. Stopford.*

236. MARGARET DOUGLAS, Countess of Lennox. Painted by Hans Holbein. *Lent by Her Majesty* (Hampton Court).

237. SIR ROBERT CAREY, afterwards Earl of Monmouth. Painted by Mark Garrard. *Lent by Mr. D. Laing.*

238. HENRY CAREY, Lord Hunsdon, K.G. Painted by F. Zucchero. *Lent by Mr. W. B. Stopford.*

239. SIR CHRISTOPHER HATTON, K.G. (1539–1591). *Lent by the Earl of Winchilsea and Nottingham.*

240. ELIZABETH, LADY WENTWORTH. Painted by Lucas de Heere. *Lent by the Marquis of Salisbury, K.G.*

241. ROBERT DUDLEY, Earl of Leicester, K.G., and PAGE. Painted by F. Zucchero. *Lent by the Marquis of Bath.*

243. SIR PHILIP SANDYS, Kt. *Lent by Mr. Charles Winn.*

244. SIR WALTER MILDMAY, Kt. *Lent by Sir Henry B. P. St. John Mildmay, Bart.*

245. WILLIAM CECIL, Lord Burghley, K.G. *Lent by the Bodleian Library, Oxford.*

246. THOMAS CECIL, Earl of Exeter, with his half-brother, ROBERT, EARL OF SALISBURY. Painted by F. Zucchero. *Lent by the Marquis of Salisbury, K.G.*

247. QUEEN ELIZABETH (1533–1603). Painted by Hans Holbein. *Lent by Her Majesty* (St. James's Palace).

248. JANE HECKINGTON, Mrs. Cecil. *Lent by the Marquis of Salisbury, K.G.*

250. SIR WALTER RALEIGH, Kt. (1552-1618). *Lent by the Marquis of Bath.*

251. ROBERT DUDLEY, Earl of Leicester, K.G. Painted by Mark Garrard. *Lent by the Marquis of Salisbury, K.G.*

252. QUEEN ELIZABETH (1533–1603). *Lent by the Earl of Hardwicke.*

253. ROBERT DEVEREUX, second Earl of Essex, K.G. *Lent by the Earl of Derby, K.G.*

254. MILDRED COKE, Lady Burleigh. Painted by F. Zucchero. *Lent by the Marquis of Salisbury, K.G.*

255. THOMAS SACKVILLE, Earl of Dorset. Painted by Mark Garrard. *Lent by the Countess of Delawarr.*

256. QUEEN ELIZABETH CARRIED IN STATE TO HUNSDON HOUSE, 18th September 1571. Painted by Mark Garrard. *Lent by Mr. G. Digby Wingfield Digby.*

257. QUEEN ELIZABETH. *Lent by the Earl of Warwick.*

258. SIR FRANCIS WALSINGHAM, K.G. (1536–1590). *Lent by Her Majesty* (Hampton Court).

259. ROBERT CECIL, Earl of Salisbury, K.G. (1560–1612). Painted by F. Zucchero. *Lent by the Marquis of Salisbury, K.G.*

260. SIR GEORGE CAREW, Kt. *Lent by Her Majesty* (Hampton Court).

261. ROBERT DUDLEY, Earl of Leicester, K.G. *Lent by Corpus Christi College, Cambridge.*

262. ROBERT DUDLEY, Earl of Leicester, K.G. *Lent by the University Library, Cambridge.*

263. WALTER DEVEREUX, first Earl of Essex. Painted by Sir Antonio More. *Lent by the Earl of Yarborough.*

264. JOHN GLANVILLE. *Lent by Lincoln's Inn.*

265. GEORGE BUCHANAN (1506–1582). *Lent by the University of Edinburgh.*

266. GEORGE BUCHANAN. Painted by F. Pourbus. *Lent by the Royal Society.*

267. QUEEN ELIZABETH (1533–1603). Painted by F. Zucchero. *Lent by the Marquis of Salisbury, K.G.*

268. THOMAS HOWARD, fourth Duke of Norfolk. Painted by F. Zucchero. *Lent by the Earl of Carlisle.*

269. MATTHEW PARKER, Archbishop of Canterbury (1504–1575). *Lent by Corpus Christi College, Cambridge.*

270. JOHN FOXE (1517–1587). *Lent by Corpus Christi College, Cambridge.*

271. QUEEN ELIZABETH (as Princess). Painted by Sir Antonio More. *Lent by Mr. Andrew Fountaine.*

272. HUBERT LANGUET (1518–1581). *Lent by Lord de L'Isle and Dudley.*

273. SIR THOMAS GRESHAM (1519–1579). *Lent by the Mercers' Company.*

274. SIR PHILIP SIDNEY (1554–1586). *Lent by the Earl of Warwick.*

275. SIR PHILIP SIDNEY (1554–1586). Painted by F. Zucchero. *Lent by the Marquis of Lothian.*

276. LADY MARY DUDLEY, wife of Sir Henry Sidney. *Lent by Lord De L'Isle and Dudley.*

277. SIR RICHARD CLOUGH, Kt. *Lent by the Rev. J. Williams Ellis.*

278. COUNTESS OF DERBY. Painted by Lucas de Heere. *Lent by Her Majesty* (Hampton Court).

279. SIR THOMAS GRESHAM (1519–1579). Painted by Sir Antonio More. *Lent by Mr. G. W. G. Leveson Gower, M.P.*

280. SIR NICHOLAS THROCKMORTON, Kt. (1513–1570). *Lent by Sir William Throckmorton, Bart.*

281. RICHARD COX, Bishop of Ely (1499–1581). *Lent by Trinity Hall, Cambridge.*

282. FRANCES WALSINGHAM, as Lady Sidney. *Lent by Lord De L'Isle and Dudley.*

283. SIR JAMES DUNDAS, of Arniston. *Lent by Mr. Robert Dundas, of Arniston.*

284. MARY SIDNEY, Countess of Pembroke. *Lent by Lord De L'Isle and Dudley.*

285. CHIEF JUSTICE SIR JOHN POPHAM, Kt. (1531–1606). *Lent by the Duke of Manchester.*

287. HENRY STANLEY, fourth Earl of Derby. *Lent by the Earl of Derby, K.G.*

288. ALICE SPENCER, Countess of Derby. *Lent by the Earl of Derby, K.G.*

289. FERDINANDO STANLEY, fifth Earl of Derby, K.G. *Lent by the Earl of Derby, K.G.*

290. SIR ANTHONY SHIRLEY. *Lent by Sir Thomas Western, Bart., M.P.*

291. SIR JONATHAN TRELAWNY, Kt. (1569-1604). Painted by Mark Garrard. *Lent by Sir John Salusbury Trelawny, Bart.*

292. SIR CHRISTOPHER WRAY, Kt. (1524-1592). *Lent by Mr. W. T. Snosswell.*

293. HENRY HOWARD, Earl of Northampton, K.G. *Lent by Mr. J. G. Nichols.*

294. ROBERT CECIL, first Earl of Salisbury, K.G. *Lent by the Earl of Derby, K.G.*

295. HENRY HASTINGS, third Earl of Huntingdon, K.G. *Lent by the Marquis of Hastings.*

296. ROBERT DEVEREUX, second Earl of Essex, K.G. Painted by Isaac Oliver. *Lent by Earl Spencer, K.G.*

297. SIR THOMAS CHALONER, Kt. (1515–1565). Painted by Sir Antonio More. *Lent by Mrs. M. G. Edgar.*

298. AMY GAINES, Lady Popham. *Lent by Mr. F. L. Popham.*

299. FULKE GREVILLE, first Lord Brooke. Painted by Patoun. *Lent by the Earl of Warwick.*

300. SIR PHILIP SIDNEY, Kt. Painted by Sir Antonio More. *Lent by Mr. F. Vernon Wentworth.*

301. SIR PHILIP SIDNEY AND HIS BROTHER, afterwards Earl of Leicester. *Lent by Lord De L'Isle and Dudley.*

302. AMBROSE DUDLEY, Earl of Warwick. Painted by Hans Holbein. *Lent by the Marquis of Salisbury, K.G.*

303. SIR HENRY WALLOP, Kt. Painted by Nicholas Hilliard. *Lent by the Earl of Portsmouth.*

304. SIR HENRY SIDNEY, Kt. *Lent by Lord De L'Isle and Dudley.*

305. MARY STUART, Queen of Scots (1542–1587). Painted by Nicholas Hilliard. *Lent by the Marquis of Salisbury, K.G.*

306. GENERAL HARRY VAUGHAN. *Lent by Lady Frances Harcourt.*

307. QUEEN ELIZABETH (1533–1603). *Lent by the Head Master of Westminster.*

308. WILLIAM WICKHAM, Bishop of Winchester. Painted by Mark Garrard. *Lent by Mr. William Wickham.*

309. MARY STUART, Queen of Scots. *Lent by Earl Cathcart.*

310. MARY STUART, Queen of Scots. *Lent by Mr. F. Vernon Wentworth.*

311. MARY STUART, Queen of Scots. Painted by François Clouet (Janet). *Lent by the Earl of Leven and Melville.*

312. MARY STUART, Queen of Scots (1542–1587). *Lent by Jesus College, Cambridge.*

313. RICHARD CAREW. *Lent by Mr. W. H. Pole Carew.*

314. MARY STUART, Queen of Scots. *Lent by Mr. Stewart Mackenzie of Seaforth.*

315. ELIZABETH HARDWICK, Countess of Shrewsbury. *Lent by the National Portrait Gallery.*

316. MARY STUART, Queen of Scots. *Lent by Captain G. H. W. Carew.*

317. DAVID RIZZIO. *Lent by Mr. Stewart Mackenzie of Seaforth.*

318. MARY STUART, Queen of Scots (1542–1587). *Lent by the Bodleian Library, Oxford.*

319. MARY STUART, Queen of Scots. Painted by F. Zucchero. *Lent by the Scottish Corporation.*

320. MARY STUART, Queen of Scots. Painted by Luca Cornelli. *Lent by Lord Taunton.*

321. MARY STUART, Queen of Scots. Painted by François Clouet (Janet). *Lent by Her Majesty* (Hampton Court).

322. HENRY STUART, Earl of Darnley, and his Brother, CHARLES STUART. Painted by L. de Heere. *Lent by Her Majesty* (Hampton Court).

323. HENRY STUART, Earl of Darnley (1546–1567). *Lent by Mr. Stewart Mackenzie of Seaforth.*

324. MARY STUART, Queen of Scots. *Lent by Mrs. Michie Forbes.*

325. QUEEN ELIZABETH (1533–1603). Painted by Mark Garrard. *Lent by Mr. David Laing.*

326. HENRY STUART, Earl of Darnley (1546–1567). *Lent by the Earl of Home.*

327. MARY ANNE WALTHAM. Painted by François Clouet (Janet). *Lent by the Earl Spencer, K.G.*

329. JOHN KNOX (1505–1572). *Lent by Lord Torphichen.*

330. WILLIAM SHAKSPEARE (1564–1616). *Lent by Mr. J. Heywood Hawkins.*

331. MARY BEATOUN. Painted by Sir Antonio More. *Lent by the Earl of Suffolk.*

332. BEN JONSON (1573–1637). Painted by Jacob Jordaens. *Lent by Sir John Lawson, Bt.*

335. WILLIAM SHAKSPEARE (1565–1616). Painted by Taylor or Burbage. *Lent by the National Portrait Gallery.*

336. EDMUND SPENSER (1553–1599). *Lent by the Earl of Kinnoull.*

338. MICHAEL DRAYTON (1563–1631). *Lent by Dulwich College.*

341. WILLIAM SHAKSPEARE. *Lent by Mr. H. Danby Seymour, M.P.*

342. WILLIAM SHAKSPEARE. *Lent by Her Majesty* (Hampton Court).

343. MARGARET RUSSELL, Countess of Cumberland. *Lent by the Bodleian Library.*

344. ELIZABETH VERNON, Countess of Southampton. Painted by Cornelius Jansen. *Lent by Mr. G. Digby Wingfield Digby.*

345. SIR WALTER RALEIGH, Kt. (1552–1618). *Lent by the Earl of Hardwicke.*

346. SIR FRANCIS DRAKE (1541 ?–1595). *Lent by Lord Houghton.*

347. RICHARD HOWLAND, Bishop of Peterborough. *Lent by the Bishop of Peterborough.*

348. QUEEN ELIZABETH (1533–1603). *Lent by Lord Methuen.*

349. QUEEN ELIZABETH. *Lent by Viscount Strangford.*

350. QUEEN ELIZABETH. *Lent by Christ Church, Oxford.*

351. SIR MARTIN FROBISHER, Kt. (–1594). *Lent by the Governors of Dulwich College.*

352. THOMAS SUTTON (1530–1611). *Lent by Sir Thomas Bateson, Bart. M.P.*

353. SIR RICHARD GRANVILLE, Kt. (–1561). *Lent by the Rev. Lord John Thynne.*

354. SIR WILLIAM PELHAM, Kt. (–1587). Painted by F. Zucchero. *Lent by the Earl of Yarborough.*

355. ROBERT DEVEREUX, second Earl of Essex. *Lent by the Earl of Verulam.*

356. QUEEN ELIZABETH (1533–1603). *Lent by Mr. Reginald Cholmondeley.*

357. CHARLES, second LORD HOWARD of Effingham, Earl of Nottingham, K.G. *Lent by the Lords of the Admiralty.*

360. CHARLES CHUTE. *Lent by Mr. W. Wiggett Chute.*

361. SIR FRANCIS DRAKE, Kt. (1541 ?–1595). *Lent by the Corporation of Plymouth.*

362. QUEEN ELIZABETH (1533–1603). *Lent by the Earl of Verulam.*

363. QUEEN ELIZABETH. *Lent by the University Library, Cambridge.*

364. SIR WILLIAM HARRIS, Kt. Painted by Gerard Lucas Horebout. *Lent by Rev. J. M. St. Clere Raymond.*

365. THOMAS SACKVILLE, Earl of Dorset. *Lent by the Bodleian Library, Oxford.*

366. HENRY WRIOTHESLEY, third Earl of Southampton. *Lent by Mr. G. D. Wingfield Digby.*

367. PORTRAIT OF A K.G. (Name unknown). *Lent by Mr. F. Leyborne Popham.*

368. SIR HENRY PALMER, Kt. Painted by Mark Garrard. *Lent by Mr. David Laing.*

369. EDWIN SANDYS, Archbishop of York. *Lent by the Bishop of London.*

370. WILLIAM CAVENDISH. Painted by Cornelius Jansen. *Lent by Mr. Charles Winn.*

371. SIR JOHN SPENCER. Painted by G. Stretes. *Lent by the Earl Spencer, K.G.*

372. MRS. VERNON (1543–1583). *Lent by Mr. Reginald Cholmondeley.*

373. ADMIRAL SIR JOHN WALLOP, K.G. Painted by Hans Holbein. *Lent by the Earl of Portsmouth.*

374. LADY HARRIS. Painted by Gerard Lucas Horebout. *Lent by the Rev. J. M. St. Clere Raymond.*

375. HUGH O'NEILL, Earl of Tyrone. *Lent by Mr. C. De Gernon.*

376. SIR EDMUND VERNEY, Kt. *Lent by Sir Harry Verney, Bart., M.P.*

377. SIR MARTIN BOWES (1500–1566). Painted by William Faithorne. *Lent by the Goldsmiths' Company.*

378. HUGH O'NEILL, Earl of Tyrone. *Lent by Mr. C. De Gernon.*

379. LADY OWEN AND CHILD. *Lent by Mr. Reginald Cholmondeley.*

380. EDWARD SOMERSET, fourth Earl of Worcester, K.G. *Lent by the Duke of Beaufort.*

381. SIR EDWARD TRAFFORD, Kt. *Lent by Sir Humphrey de Trafford, Bart.*

382. THOMAS OWEN, Judge Common Pleas. *Lent by Mr. Reginald Cholmondeley.*

383. COUNTESS OF SHREWSBURY. *Lent by St. John's College, Cambridge.*

384. JOHN NAPIER of Merchiston (1550–1617). *Lent by the University of Edinburgh.*

385. SIR OLIVER WALLOP, Kt. Painted by N. Hilliard. *Lent by the Earl of Portsmouth.*

386. HENRY DE BEAUFORT, third Duke of Somerset, K.G. *Lent by the Duke of Beaufort.*

387. ELIZABETH LADY TRAFFORD. *Lent by Sir Humphrey de Trafford, Bart.*

388. SIR CHRISTOPHER YELVERTON, Kt. *Lent by the Marquis of Hastings.*

389. SIR THOMAS HOLTE, Bart. (1571–1654). Painted by Van Somer. *Lent by Mr. J. Yeomans Robins.*

390. LORD CHANCELLOR SIR THOMAS BROMLEY, Kt. *Lent by Mr. Reginald Cholmondeley.*

393. JOHN BANISTER, M.D. Painted by Cornelius Jansen. *Lent by the Royal College of Surgeons.*

394. HENRY, fifth LORD WINDSOR. *Lent by the Baroness Windsor.*

395. SIR MARTIN FROBISHER (1535–1594). Painted by Cornelius Ketel. *Lent by the University Galleries, Oxford.*

396. CHIEF JUSTICE SIR JOHN POPHAM, Kt. (1531–1606). *Lent by Mr. F. Leyborne Popham.*

397. GEORGE CLIFFORD, third Earl of Cumberland, K.G. *Lent by the Bodleian Library, Oxford.*

398. SIR BERNARD GRANVILLE, Kt. (1563–1636). *Lent by the Rev. Lord John Thynne.*

399. EDWARD LORD HASTINGS (of Loughborough), K.G. *Lent by the Marquis of Hastings.*

400. SIR JEROME BOWES. Painted by Lucas de Heere. *Lent by the Earl of Suffolk.*

401. SIR HENRY NEVILLE, Kt. *Lent by the Earl of Yarborough.*

402. LORD CHANCELLOR SIR CHRISTOPHER HATTON, Kt. *Lent by Mrs. Henrietta Coffin.*

403. ROBERT SCARLETT. *Lent by the Dean and Chapter of Peterborough.*

404. SIR ROBERT SHIRLEY. *Lent by Sir Thomas B. Western, Bart., M.P.*

405. LORD WILLIAM HOWARD. *Lent by the Earl of Carlisle.*

406. LADY THERESIA SHIRLEY. *Lent by Sir Thomas B. Western, Bart., M.P.*

407. SICELE TRAFFORD. *Lent by Sir Humphrey de Trafford, Bart.*

409. JANE FITZGERALD, Countess of Desmond. Painted by Rembrandt. *Lent by Her Majesty* (Windsor Castle).

410. SIR JOHN HARRINGTON. Painted by Van Jan. *Lent by Mr. J. W. Townroe.*

411. SIR NATHANIEL BACON, K.B. Painted by Sir Nathaniel Bacon. *Lent by the Earl of Verulam.*

413. HENRY, PRINCE OF WALES (1594–1612). Painted by Isaac Oliver. *Lent by the Bodleian Library, Oxford.*

415. LADY BACON. Painted by Sir Nathaniel Bacon. *Lent by the Earl of Verulam.*

416. LADY ARABELLA STUART (1577–1615). *Lent by the Duke of Northumberland.*

417. PRINCESS ELIZABETH, afterwards Queen of Bohemia. *Lent by the Earl of Craven.*

418. QUEEN ANNE OF DENMARK (1574–1619). Painted by P. Van Somer. *Lent by Her Majesty* (Hampton Court).

419. QUEEN ANNE OF DENMARK (1574–1619). *Lent by St. John's College, Cambridge.*

420. JAMES I. (1566–1625). Ascribed to Zucchero. *Lent by the Society of Apothecaries.*

421. JAMES I. *Lent by Mr. David Laing.*

422. LADY ARABELLA STUART (1575–1615). *Lent by the Duke of Devonshire, K.G.*

423. HENRY, PRINCE OF WALES (1594–1612). Painted by Lucas de Heere. *Lent by Her Majesty* (Hampton Court).

424. SIR THOMAS HAMILTON, first Earl of Haddington. *Lent by the Earl of Home.*

425. SIR THOMAS FAIRFAX. *Lent by Mr. Charles Wykeham Martin, M.P.*

426. JOHN SWINBURNE. *Lent by Sir John Swinburne, Bart.*

427. HENRY, PRINCE OF WALES. *Lent by the Earl of Hardwicke.*

428. SIR JULIUS CÆSAR (1557–1636). *Lent by Mr. Harry Chester.*

429. LADY ELIZABETH DACRES, wife of "Belted Will." *Lent by Mr. Charles G. Fairfax.*

430. WILLIAM HERBERT, third Earl of Pembroke (1580–1630). *Lent by the Countess Delawarr.*

431. WILLIAM PARKER, Lord Monteagle. Painted by Van Somer. *Lent by Mr. John Webb.*

432. GEORGE VILLIERS, first Duke of Buckingham and Family. Painted by Cornelius Jansen. *Lent by Her Majesty* (Buckingham Palace).

435. GEORGE VILLIERS, first Duke of Buckingham, K.G., and various Members of his Family. Painted by Gerard Honthorst. *Lent by Her Majesty* (Hampton Court).

437. THOMAS HOWARD, Earl of Suffolk, K.G. *Lent by the Countess Delawarr.*

438. GIDEON DE LAUNE, M.D. *Lent by the Society of Apothecaries.*

440. LUCY HARINGTON, Countess of Bedford, and Child. Painted by Mark Garrard. *Lent by Mr. Alexander Barker.*

441. JOHN KING, Bishop of London. *Lent by Christ Church, Oxford.*

442. RICHARD, first EARL OF CORK (1566–1643). *Lent by the Duke of Devonshire, K.G.*

443. QUEEN ANNE OF DENMARK (1574–1619). Painted by P. Van Somer. *Lent by Her Majesty* (Hampton Court).

444. JAMES I. (1566–1625). Painted by P. Van Somer. *Lent by Her Majesty* (Hampton Court).

445. ELIZABETH, QUEEN OF BOHEMIA, "the Queen of Hearts." Painted by Gerard Honthorst. *Lent by Her Majesty* (Hampton Court).

446. HENRY, PRINCE OF WALES (1594–1612). Painted by P. Van Somer. *Lent by the Earl of Craven.*

447. RICHARD BANCROFT, Archbishop of Canterbury. *Lent by the University Library, Cambridge.*

448. SIR DAVID MURRAY, Kt. Painted by Cornelius Jansen. *Lent by Mr. David Laing.*

449. SIR CECIL TRAFFORD. *Lent by Sir Humphrey de Trafford, Bart.*

451. FREDERICK, ELECTOR PALATINE, KING OF BOHEMIA. Painted by Gerard Honthorst. *Lent by the Earl of Craven.*

453. HENRY HOWARD, Earl of Northampton, K.G. Painted by P. Van Somer. *Lent by the Earl of Carlisle.*

454. PRINCESS LOUISE OF BOHEMIA. *Lent by the Earl of Craven.*

455. GEGRGE VILLIERS, Duke of Buckingham. Painted by Cornelius Jansen. *Lent by Her Majesty* (Hampton Court).

456. JOHN LYTTELTON. Painted by F. Zucchero. *Lent by Lord Lyttelton.*

457. ELIZABETH, QUEEN OF BOHEMIA. Painted by Gerard Honthorst. *Lent by the Earl of Craven.*

458. SIR ROGER WILBRAHAM, Kt. (1554–1616). *Lent by Mr. George Wilbraham.*

459. ESME STUART, first Duke of Lennox. *Lent by the Earl of Home.*

460. WILLIAM, first EARL OF CRAVEN. Painted by Vandyck. *Lent by the Earl of Craven.*

461. SIR JAMES DUNDAS, Lord Arniston. Painted by George Jamesone. *Lent by Mr. Robert Dundas of Arniston.*

462. MICHAEL HARCOURT. *Lent by the Rev. W. Vernon Harcourt.*

463. ROBERT SIDNEY, Earl of Leicester, K.G. Painted by Van Somer. *Lent by Lord De L'Isle and Dudley.*

464. FRANCIS BEAUMONT. *Lent by the Rev. W. Vernon Harcourt.*

465. THOMAS, first LORD ARUNDELL of Wardour. Painted by Vandyck. *Lent by Lord Arundell of Wardour.*

466. SIR GEORGE CAREW, Earl of Totness. Painted by F. Zucchero. *Lent by Captain G. H. W. Carew.*

467. CHIEF JUSTICE SIR HENRY HOBART, Bt. *Lent by the Marquis of Lothian.*

468. LORD BACON (1561–1626). Painted by Van Somer. *Lent by the Earl of Verulam.*

469. LADY HOBART. Painted by Cornelius Jansen. *Lent by Mr. W. W. B. Beach, M.P.*

470. JOHN FLETCHER (1576–1625). *Lent by the Earl of Clarendon, K.G.*

471. SIR ROBERT BRUCE COTTON, Bt. (1570–1631). *Lent by Trinity College, Cambridge.*

472. THOMAS EGERTON, Baron Ellesmere. *Lent by St. John's College, Cambridge.*

473. WILLIAM CAMDEN. Painted by Mark Garrard. *Lent by the Bodleian Library.*

474. SIR DUDLEY CARLETON, Lord Dorchester. Painted by Cornelius Jansen. *Lent by the Hon. R. Carleton.*

475. SIR HENRY SAVILE, Kt. *Lent by Eton College.*

476. THOMAS EGERTON, Baron Ellesmere, Viscount Brackley. *Lent by the Earl Brownlow.*

477. JAMES I. (1566–1625). Painted by Van Somer. *Lent by the Earl of Craven.*

478. SIR HUGH MYDDLETON, Bt. Painted by Cornelius Jansen. *Lent by the Rev. J. M. St. Clere Raymond.*

479. CHIEF JUSTICE SIR EDWARD COKE (1550–1634). *Lent by Trinity College, Cambridge.*

480. SIR HENRY YELVERTON, Kt. *Lent by the Marquis of Hastings.*

481. ELIZABETH, QUEEN OF BOHEMIA, and her Husband. Painted by John Breughel. *Lent by the Earl Spencer, K.G.*

482. JAMES I. Painted by Cornelius Jansen. *Lent by Sir Henry B. P. St. John Mildmay, Bart.*

483. ELIZABETH OLMSTED, Lady Myddleton. Painted by Cornelius Jansen. *Lent by the Rev J. M. St. Clere Raymond.*

484. LUDOVICK STUART, Duke of Richmond and Lennox, K.G. Painted by Van Somer. *Lent by Her Majesty* (Hampton Court).

485. EDWARD, first Lord Montague of Boughton. *Lent by the Earl of Sandwich.*

486. SIR WILLIAM DRUMMOND of Hawthornden. Painted by Cornelius Jansen. *Lent by the Earl of Home.*

487. SIR HORACE VERE, Lord Vere of Tilbury. Painted by Cornelius Jansen. *Lent by the Marquis Townshend.*

488. FRANCES HOWARD, Duchess of Richmond and Lennox. Painted by Vandyck. *Lent by the Marquis of Bath.*

489. SIR W. DRUMMOND of Hawthornden. *Lent by All Souls College, Oxford.*

490. WILLIAM CAMDEN. *Lent by the Marquis Camden, K.G.*

491. WILLIAM BISHOP, D.D., Bishop of Chalcedon. *Lent by Archbishop Manning.*

492. HENRY HERBERT, second Earl of Pembroke, K.G. Painted by Van Somer. *Lent by the Marquis of Salisbury, K.G.*

493. SIR RICHARD BROKE, Knight. Painted by Cornelius Jansen. *Lent by Admiral Sir G. Broke Middleton, Bart.*

494. JOHN WILLIAMS, Archbishop of York, Lord Keeper. *Lent by the Dean of Westminster.*

495. THOMAS JONES, Archbishop of Dublin. *Lent by Sir Charles Compton W. Domvile, Bart.*

496. SIR HENRY WOTTON, Kt. *Lent by Eton College.*

497. SIR WILLIAM STANLEY, sixth Earl of Derby. *Lent by the Earl of Derby, K.G.*

498. HENRY PERCY, ninth Earl of Northumberland. Painted by Vandyck. *Lent by the Earl of Denbigh.*

499. JAMES HAY, Earl of Carlisle, K.G. Painted by Vandyck. *Lent by the Earl of Kinnoull.*

500. HENRY PERCY, ninth Earl of Northumberland. *Lent by the Earl of Carlisle.*

501. SIR THOMAS CONINGSBY, and "CRICKET," his Dwarf. *Lent by the Earl of Essex.*

502. CORNELIUS JANSEN. Painted by Cornelius Jansen. *Lent by Lord Ravensworth.*

503. ROBERT CAR, Earl of Somerset, K.G. *Lent by the Duke of Devonshire, K.G.*

504. ROBERT DEVEREUX, second Earl of Essex, K.G. *Lent by the Rev. Lord John Thynne.*

505. FRANCES HOWARD, Countess of Essex, afterwards of Somerset. *Lent by the Earl of Essex.*

506. CHIEF JUSTICE SIR HENRY HOBART, Bart. *Lent by Mr. W. W. B. Beach, M.P.*

507. LUCY HARINGTON, Countess of Bedford. *Lent by the Duke of Devonshire, K.G.*

508. FRANCES HOWARD, Countess of Essex, afterwards of Somerset. *Lent by Edward Kenealy, LL.D.*

509. REV. RICHARD CRAKANTHORPE, D.D. *Lent by Queen's College, Oxford.*

510. EDWARD SOMERSET, fourth Earl of Worcester. *Lent by the Duke of Beaufort.*

511. SIR THOMAS OVERBURY, Kt. Painted by F. Zucchero. *Lent by the Marquis of Bath.*

512. ANNE CLIFFORD, Countess of Dorset. Painted by Daniel Mytens. *Lent by the Countess Delawarr.*

513. SIR GODFREY RODES, Knight of Great Houghton. *Lent by Lord Houghton.*

514. RICHARD SACKVILLE, third Earl of Dorset. Painted by Daniel Mytens. *Lent by the Countess Delawarr.*

515. SIR HENRY MONTAGU, first Earl of Manchester. *Lent by the Duke of Manchester.*

516. LADY BASSET. *Lent by Lord Houghton.*

517. GEORGE VILLIERS, first Duke of Buckingham. *Lent by Mr. F. Leyborne Popham.*

518. LIONEL CRANFIELD, Earl of Middlesex. Painted by Daniel Mytens. *Lent by the Countess Delawarr.*

520. GEORGE ABBOTT, Archbishop of Canterbnry. *Lent by the Earl of Verulam.*

522. JAMES, second MARQUIS OF HAMILTON, K.G. *Lent by HerMajesty* (Hampton Court).

523. SIR HORACE VERE, Lord Tilbury. Painted by Cornelius Jansen. *Lent by Sir H. B. P. St. John Mildmay, Bart.*

524. ARTHUR LAKE, Bishop of Bath and Wells. Painted by Greenbury. *Lent by New College, Oxford.*

525. SIR FRANCIS VERNEY. Painted by Velasquez. *Lent by Sir Harry Verney, Bart., M.P.*

526. FRANCIS GODWIN, Bishop of Hereford. *Lent by Christ Church, Oxford.*

527. SIR WILLIAM ROPER, Kt. *Lent by the Duke of Manchester.*

529. ANNE STANLEY, Countess of Ancram. *Lent by the Earl of Derby, K.G.*

530. REV. ROBERT BURTON. *Lent by Brasenose College, Oxford.*

531. COUNT GONDOMAR. *Lent by Mr. J. H. Gurney.*

532. INFANTA OF SPAIN. *Lent by St. John's College, Cambridge.*

533. INFANTA MARIA OF SPAIN. *Lent by Earl of Denbigh.*

536. ROBERT DE VERE, nineteenth Earl of Oxford. Painted by Cornelius Jansen. *Lent by Mrs. M. G. Edgar.*

537. JOSEPH HALL, Bishop of Norwich. *Lent by Emmanuel College, Cambridge.*

538. JAMES HAY, Earl of Carlisle, K.G. Painted by Vandyck. *Lent by Lord Lyttelton.*

539. JOHN DIGBY, first Earl of Bristol. Painted by Cornelius Jansen. *Lent by Mr. G. Digby Wingfield Digby.*

540. WILLIAM LORD COMPTON, first Earl of Northampton. Painted by Cornelius Jansen. *Lent by the Marquis of Northampton.*

541. SIR JOHN FINETT (1571–1641). Painted by Cornelius Jansen. *Lent by Mr. Gervase Wright.*

542. THOMAS WENTWORTH, first Earl of Cleveland. Painted by Vandyck. *Lent by the Earl of Verulam.*

543. MARGARET, LADY CROKE. *Lent by the Earl of Verulam.*

544. CHRISTOPHER GIBBONS, Mus. Doc. *Lent by the University of Oxford.*

545. SIR JOHN COKE. Painted by Cornelius Jansen. *Lent by Colonel Holden.*

547. RICHARD CORBET, Bishop of Norwich. Painted by Cornelius Jansen. *Lent by Christ Church, Oxford.*

548. CHARLOTTE BRABANTINE DE NASSAU. *Lent by the Earl of Derby, K.G.*

549. HENRY LAWES (1600–1662). *Lent by the University of Oxford.*

550. ISAAC BARGRAVE, Dean of Canterbury. Painted by Cornelius Jansen. *Lent by the Dean of Canterbury.*

551. WILLIAM FIENNES, first Viscount Saye and Sele. Painted by P. Van Somer. *Lent by the Rev. Lord Saye and Sele.*

552. CECILIA CROFTS, Mrs. Killigrew. Painted by Vandyck. *Lent by Mr. R. H. Cheney.*

553. LADY FRANCES CECIL, Countess of Cumberland. Painted by Henry Stone (Old Stone). *Lent by the Marquis of Salisbury, K.G.*

554. CHARLOTTE DE LA TREMOUILLE, Countess of Derby. Painted by Rubens. *Lent by the Earl of Essex.*

555. THOMAS, first LORD FAIRFAX. *Lent by Mr. Thomas Fairfax.*

556. CHARLES II., JAMES II., AND PRINCESS MARY. Painted by Vandyck. *Lent by Her Majesty* (Windsor).

557. CHARLES I. Painted by Vandyck. *Lent by Her Majesty* (Buckingham Palace).

558. HENRY SEYMOUR, Page of Honour to Charles I. *Lent by Mr. H. Danby Seymour, M.P.*

559. ALEXANDER, first LORD FORBES, of Pitsligo. Painted by George Jamesone. *Lent by Sir John H. Forbes, Bart.*

560. PHILIP, first Earl of Pembroke, and second of Montgomery. Painted by Vandyck. *Lent by Viscount Galway, M.P.*

561. KING CHARLES I. Painted by Vandyck. *Lent by Her Majesty* (Hampton Court).

562. SIR EDWARD SEYMOUR, third Bart. *Lent by Mr. H. Danby Seymour, M.P.*

563. SIR BEVIL GRANVILLE, Kt. *Lent by Mr. Bernard Granville.*

564. GEORGE VILLIERS, first Duke of Buckingham. Painted by Vandyck. *Lent by the Marquis of Northampton.*

565. ADMIRAL SIR JOHN PENNINGTON, Kt. Painted by Vandyck. *Lent by Mrs. W. Willes.*

566. HENRIETTA MARIA, Queen of Charles I. Painted by Vandyck. *Lent by Her Majesty* (Windsor Castle).

567. CHARLES I., QUEEN HENRIETTA MARIA, AND INFANT. Painted by Daniel Mytens. *Lent by Her Majesty* (Buckingham Palace).

568. PRINCE CHARLES (Charles I.) as Duke of York. *Lent by St. John's College, Cambridge.*

569. GRACE, LADY GRANVILLE. *Lent by Rev. Lord John Thynne.*

570. VENETIA, LADY DIGBY (1600–1633). Painted by Vandyck. *Lent by the Earl Spencer, K.G.*

571. ANNE, COUNTESS OF MORTON. Painted by Vandyck. *Lent by the Earl Spencer, K.G.*

572. SIR ANTHONY VANDYCK, Kt. Painted by Rubens. *Lent by the Earl Spencer, K.G.*

573. JAMES GRAHAM, Marquis of Montrose. Painted by Robert Walker. *Lent by Colonel Tempest.*

574. HENRY RICH, first Earl of Holland. *Lent by the Earl of Verulam.*

575. SIR KENELM DIGBY, Kt., AND FAMILY. Painted by Vandyck. *Lent by Mr. G. Digby Wingfield Digby.*

576. LADY DOROTHY SIDNEY, Countess of Sunderland. Painted by Vandyck. *Lent by the Earl Spencer, K.G.*

577. HENRY HASTINGS, Lord Loughborough. *Lent by the Marquis of Hastings.*

578. SIR WILLIAM BRERETON. *Lent by Colonel Tempest.*

579. THOMAS WENTWORTH, first Earl of Strafford. Painted by Vandyck. *Lent by the Earl of Home.*

580. PRINCESS ELIZABETH, daughter of Charles I. Painted by Sir Peter Lely. *Lent by the Duke of Northumberland.*

581. ELIZABETH RODES, Countess of Strafford. *Lent by Lord Houghton.*

582. HENRIETTA, DUCHESS OF ORLEANS; "La Belle Henriette." Painted by Sir Peter Lely. *Lent by Her Majesty* (Buckingham Palace).

583. WILLIAM LAUD, Archbishop of Canterbury. Painted by Vandyck. *Lent by the Archbishop of Canterbury.*

584. FRANCIS LORD COTTINGTON. *Lent by the Earl of Clarendon, K.G.*

585. LADY BYRON. Painted by Jan Van Ravensteyn. *Lent by Mr. J. Whatman, M.P.*

586. ANNE ARUNDELL, Lady Baltimore. Painted by Vandyck. *Lent by Lord Arundell of Wardour.*

587. HENRIETTA MARIA AND PRINCESS ELIZABETH. Painted by Henry Stone (Old Stone). *Lent by Mr. Edward Wood.*

590. CECIL CALVERT, second Lord Baltimore. *Lent by Earl of Verulam.*

591. FAMILY OF CHARLES I. Painted by Vandyck. *Lent by Her Majesty* (Windsor Castle).

592. HENRIETTA MARIA AND HER SISTER. *Lent by Mr. Edward Wood.*

593. SIR CECIL TRAFFORD. Painted by Vandyck. *Lent by Sir Humphrey de Trafford, Bart.*

594. LORD JOHN AND LORD BERNARD STUART. *Lent by the Duke of Richmond.*

595. SPENCER COMPTON, second Earl of Northampton. Painted by Cornelius Jansen. *Lent by the Marquis of Northampton.*

596. LETTICE, VISCOUNTESS FALKLAND. Painted by Cornelius Jansen. *Lent by Mr. G. B. Lambert.*

597. COLONEL WILLIAM STRODE. Painted by William Dobson. *Lent by Mr. E. C. Strode.*

598. RICHARD WESTON, Earl of Portland, K.G. Painted by Vandyck. *Lent by Mr. Henry J. Percival Bankes.*

599. THOMAS LORD COVENTRY, Lord Keeper (1578–1640). Painted by William Dobson. *Lent by Mr. W. H. Pole Carew.*

600. ROBERT DAVIES of Gwysaney. Painted by T. Leigh. *Lent by Mr. Whitehall Dod.*

601. SIR HENRY VANE, the elder (1587–1654). Painted by Mirevelt. *Lent by Mr. Henry M. Vane.*

602. PRINCE RUPERT, K.G. (1619–1682). Painted by Daniel Mytens. *Lent by Her Majesty* (Hampton Court).

603. PRINCE RUPERT, K.G. Painted by Vandyck. *Lent by the Earl of Craven.*

604. JOHN PYM (1584–1643). *Lent by Sir Henry Wilmot, Bart.*

605. HENRIETTA, DUCHESS OF ORLEANS. Painted by Largilliere. *Lent by the Earl of Home.*

606. JOHN HAMPDEN (1594–1643). Painted by R. Walker. *Lent by the Earl of St. Germans.*

607. ATTORNEY-GENERAL SIR WILLIAM NOY, Kt. Painted by Cornelius Jansen. *Lent by Hon. Mrs. Davies Gilbert.*

608. PRINCE MAURICE, K.G. Painted by Vandyck. *Lent by the Earl of Craven.*

609. JOHN PYM (1584–1643). *Lent by the Marquis Townshend.*

610. SIR JOHN ELIOT, Kt. Painted by P. Van Somer. *Lent by the Earl of St. Germans.*

611. ROBERT BERTIE, first Earl of Lindsey, K.G. *Lent by the Earl of Warwick.*

612. SIR RALPH VERNEY, Bart. Painted by Cornelius Jansen. *Lent by Sir Harry Verney, Bart., M.P.*

613. JOHN HAMPDEN (1594–1643). *Lent by the Bishop of Hereford.*

614. LORD KIMBOLTON, second Earl of Manchester. Painted by Vandyck. *Lent by the Duke of Manchester.*

615. PRINCE RUPERT. Painted by Jan Steen. *Lent by the Marquis of Lansdowne, K.G.*

616. JOHN SELDEN. Painted by Daniel Mytens. *Lent by the Bodleian Library, Oxford.*

617. ROBERT BERTIE, first Earl of Lindsey, K.G. Painted by Cornelius Jansen. *Lent by Lady Stuart de Rothesay.*

618. SIR HARRY LEE. Painted by Cornelius Jansen. *Lent by Sir Harry Verney, Bart., M.P.*

619. LUCIUS CARY, second Viscount Falkland. Painted by Vandyck. *Lent by Lord Arundell of Wardour.*

620. SIR THOMAS MALET, Kt. *Lent by Miss Gerard.*

621. COLONEL THOMAS HOWARD. *Lent by Mr. Philip H. Howard.*

622. EDWARD, first LORD HERBERT of Cherbury. *Lent by the Earl of Powis.*

623. GEORGE VILLIERS, second Duke of Buckingham, AND HIS BROTHER FRANCIS. Painted by Vandyck. *Lent by the Earl of Warwick.*

624. EARL OF STRAFFORD AND HIS SECRETARY SIR PHILIP MAINWARING, Kt. Painted by Vandyck. *Lent by Sir H. Mainwaring, Bart.*

625. CHIEF JUSTICE SIR JOHN BANKES, Kt. *Lent by Mr. Henry J. Percival Bankes.*

626. SIR BULSTRODE WHITELOCKE (1605–1676). *Lent by Mr. George Whitelocke Lloyd.*

627. SIR WILLIAM NOY, Kt. (1577–1634). *Lent by Exeter College, Oxford.*

628. EDWARD, first LORD HERBERT of Cherbury, K.B. *Lent by the Earl of Powis.*

629. ROBERT DEVEREUX, third Earl of Essex. *Lent by the Earl of Denbigh.*

630. COLONEL RICHARD LOVELACE (1618–1658). *Lent by Dulwich College.*

631. HENRY, DUKE OF GLOUCESTER. Painted by Vandyck. *Lent by Her Majesty* (Windsor Castle).

632. SIR EDMUND VERNEY, Kt. Painted by Vandyck. *Lent by Sir Harry Verney, Bart., M.P.*

633. HENRY DANVERS, Earl of Danby, K.G. Painted by Vandyck. *Lent by Mr. F. Vernon Wentworth.*

634. JAMES STUART, Duke of Richmond and Lennox. *Lent by the Duke of Richmond.*

635. SIR JACOB ASTLEY—LORD ASTLEY. *Lent by Mrs. Branfill.*

636. COLONEL THOMAS DAVIES. *Lent by Mr. Whitehall Dod.*

637. SIR ROBERT HEATH. *Lent by the Earl of Home.*

638. MRS. USHER. *Lent by Mrs. Stowe.*

639. JAMES USHER, Archbishop of Armagh. *Lent by the Bodleian Library, Oxford.*

640. HENRY SOMERSET, first Marquis of Worcester. Painted by Cornelius Jansen. *Lent by the Duke of Beaufort.*

641. GEORGE HAY, first Earl of Kinnoull. Painted by Daniel Mytens. *Lent by the Earl of Kinnoull.*

642. THOMAS LORD COVENTRY, Lord Keeper. Painted by Cornelius Jansen. *Lent by the Earl of Clarendon, K.G.*

643. SIR JOHN BOYS. *Lent by the Rev. Thomas Boys.*

644. SIR GEORGE LISLE, Kt. Painted by Sir P. Lely. *Lent by the Earl of Carlisle.*

645. HENRY SPENCER, first Earl of Sunderland. Painted by Robert Walker. *Lent by Earl Spencer, K.G.*

646. SIR KENELM DIGBY (1603–1665). Painted by Vandyck. *Lent by Her Majesty* (Windsor Castle).

647. EDWARD SOMERSET, second Marquis of Worcester. Painted by Vandyck. *Lent by the Duke of Beaufort.*

649. SIR CHARLES LUCAS. Painted by Robert Walker. *Lent by Lord Lyttelton.*

650. SIR CHARLES LYTTELTON, Bart. Painted by Lefevre. *Lent by Lord Lyttelton.*

651. SIR HENRY VANE, the elder. Painted by Vandyck. *Lent by Sir Henry R. Vane, Bart.*

652. CHIEF JUSTICE SIR JOHN BRAMSTON. *Lent by the Earl of Home.*

653. VENETIA, LADY DIGBY. Painted by Vandyck. *Lent by Her Majesty* (Windsor Castle).

654. FAMILY OF ROBERT DORMER, first Earl of Caernarvon. *Lent by the Rev. George Musgrave.*

655. SIR HENRY VANE, the younger. Painted by Vandyck. *Lent by Sir Henry R. Vane, Bart.*

656. LORD KEEPER, EDWARD LYTTELTON. *Lent by the Earl of Home.*

657. ELIZABETH LADY HERBERT. *Lent by the Duke of Beaufort.*

658. LUCIUS CARY, Lord Falkland. *Lent by the Earl of Clarendon, K.G.*

659. JAMES GRAHAM, Marquis of Montrose. *Lent by Mr. C. E. Dalrymple.*

660. EDMUND WALLER, the poet (1605–1687). *Lent by Mr. Andrew Fountaine.*

661. PRINCE RUPERT. *Lent by Her Majesty* (Windsor Castle).

662. LADY DOROTHY SIDNEY, Countess of Sunderland. Painted by Vandyck. *Lent by the Earl of Bradford.*

663. SIR JOHN MINNES, Kt. Painted by Vandyck. *Lent by the Earl of Clarendon, K.G.*

664. SIR JOHN GLANVILE, Kt. *Lent by Lincoln's Inn.*

666. SIR RICHARD FANSHAWE, Bart. *Lent by Mr. J. G. Fanshawe.*

668. SIR JOHN HOBART. *Lent by Rev. Sir Cavendish Foster, Bart.*

669. SIR GEOFFREY HUDSON, Kt. (the King's dwarf). Painted by D. Mytens, landscape by Jansen. *Lent by Her Majesty* (Hampton Court).

670. SIR EDWARD SEYMOUR, Bart. *Lent by Mr. H. Danby Seymour, M.P.*

671. COLONEL JOHN KYNASTON. *Lent by Mr. John Kynaston Edwards.*

672. DOROTHY KILLIGREW, Lady Seymour. *Lent by Mr. H. Danby Seymour, M.P.*

673. FRANCES, LADY VANE. Painted by Vandyck. *Lent by Sir Henry Ralph Vane, Bart.*

674. WILLIAM HERBERT, third Earl of Pembroke. *Lent by Earl of Verulam.*

676. LUCY DAVIS, Countess of Huntingdon. *Lent by Marquis of Hastings.*

677. DAVID ROTH, R.C. Bishop of Ossory. *Lent by Mr. G. L. Bryan.*

678. ANNE, LADY FANSHAWE. *Lent by Mr. J. G. Fanshawe.*

679. CHARLES I. Painted by Vandyke. *Lent by Sir Charles E. Isham, Bart.*

680. SIR BEVIL GRANVILLE, Kt. *Lent by Rev. Lord John Thynne.*

681. SIR HENRY MARTEN, or MARTIN, LL.D. *Lent by Trinity Hall, Cambridge.*

682. SIR JOHN SUCKLING, Kt. Painted by W. Dobson. *Lent Ashmolean Museum, Oxford.*

683. SIR THOMAS POPE, afterwards third Earl of Downe (1598–1667). Painted by W. Dobson. *Lent by Mr. C. M. Caldecott.*

684. LADY DOROTHY SIDNEY, Countess of Sunderland. Painted by Sir Peter Lely. *Lent by the Earl Spencer, K.G.*

685. GENERAL THOMAS PRESTON, Viscount Taragh. *Lent by Viscount Gormanston.*

686. SIR WILLIAM FAIRFAX, Kt. *Lent by Mr. Thomas Fairfax.*

687. CHARLES STANLEY, eighth Earl of Derby. Painted by Henry Stone (Old Stone). *Lent by Miss Ffarington.*

688. SIR JOHN BYRON, first Lord Byron, K.B. Painted by Cornelius Jansen. *Lent by Mr. James Whatman, M.P.*

689. JAMES STANLEY (Lord Strange, seventh Earl of Derby, K.G.) Painted by Vandyck. *Lent by the Earl of Derby, K.G.*

690. LETTICE, BARONESS OF OFFALY. *Lent by Mr. G. Digby Wingfield Digby.*

691. JAMES STANLEY, seventh Earl of Derby, K.G. Painted by Vandyck. *Lent by the Earl of Derby, K.G.*

693. JULIAN, LADY MUSGRAVE (1606–1659). *Lent by the Rev. George Musgrave.*

694. CHARLOTTE DE LA TREMOUILLE, Countess of Derby. *Lent by the Earl of Derby, K.G.*

695. BLANCHE SOMERSET, Lady Arundell of Wardour. Painted by Sir Peter Lely. *Lent by the Duke of Beaufort.*

696. CHARLOTTE DE LA TREMOUILLE, Countess of Derby. Painted by Vandyck. *Lent by the Earl of Derby, K.G.*

698. SIR SIMON HARCOURT, Kt. *Lent by the Rev. W. Vernon Harcourt.*

699. JAMES, first DUKE OF HAMILTON, K.G. Painted by Vandyck. *Lent by the Earl of Carlisle.*

700. ROBERT BERTIE, first Earl of Lindsey, K.G. *Lent by the Earl of Home.*

701. ANNE VERE, Lady Fairfax. Painted by Mary Beale. *Lent by Mr. E. Wood.*

702. ROBERT WALLOP. *Lent by the Earl of Portsmouth.*

703. COLONEL JOHN PENRUDDOCK. *Lent by Miss Gerard.*

704. THOMAS PARR. *Lent by Mr. Reginald Cholmondeley.*

705. COLONEL THOMAS SANDERS. Painted by Robert Walker. *Lent by Mr. John Sanders.*

706. THOMAS, third LORD FAIRFAX. *Lent by Mr. Thomas Fairfax.*

707. FERDINANDO, second LORD FAIRFAX. Painted by F. Bower. *Lent by Mr. Thomas Fairfax.*

708. SIR THOMAS, afterwards third LORD FAIRFAX, and LADY FAIRFAX. Painted by William Dobson. *Lent by Mr. Charles Gregory Fairfax.*

709. RICHARD GIBSON, (1615–1690). Painted by Cuyp. *Lent by the Rev. J. E. Waldy.*

711. WILLIAM CAVENDISH, Duke of Newcastle, K.G. Painted by Vandyck. *Lent by the Earl Spencer, K.G.*

712. THOMAS HOWARD, Earl of Arundel and Surrey, K.G., ALETHEIA, his Countess, and their CHILDREN. Painted by Vandyck and Fruytiers. *Lent by Lord Stafford.*

713. NICHOLAS LANIERE (1568–1646). Painted by N. Laniere. *Lent by the University of Oxford.*

714. SIR THOMAS LEIGH, first Baron Leigh of Stoneleigh. *Lent by Sir Charles E. Isham, Bart.*

716. WILLIAM, second DUKE OF HAMILTON. Painted by G. Honthorst. *Lent by Her Majesty* (Windsor Castle).

716. JAMES COMPTON, third Earl of Northampton. Painted by Vandyck. *Lent by the Countess Delawarr.*

717. HENRY LAWES (1600–1662). *Lent by the Rev. Richard Okes, D.D.*

718. MARGARET LEMON. Painted by W. Dobson. *Lent by the Earl Spencer, K.G.*

719. ALGERNON, tenth EARL OF NORTHUMBERLAND, K.G., COUNTESS and CHILD. Painted by Vandyck. *Lent by the Marquis of Salisbury, K.G.*

720. JAMES STUART, Duke of Richmond and Lennox. Painted by Vandyck. *Lent by Mr. W. H. Pole Carew.*

721. PETER OLIVER. Painted by Adrian Hanneman. *Lent by Her Majesty* (Hampton Court).

722. ROBERT GREVILLE, second Lord Brooke. *Lent by the Earl of Warwick.*

723. THOMAS HOWARD, Earl of Arundel and Surrey, K.G. Painted by Rubens. *Lent by the Earl of Warwick.*

724. SIR RICHARD LANE, Kt., Lord Keeper. Painted by Daniel Mytens. *Lent by Mr. G. N. W. Heneage.*

725. DRS. DOLBEN, ALLESTRY, and FELL. Painted by Sir Peter Lely. *Lent by the Dean of Christ Church, Oxford.*

726. SIR THOMAS BROWNE, Kt., M.D. (1605–1671). *Lent by the Royal College of Physicians.*

727. JOHN MILTON. Painted by Mary Beale. *Lent by the Countess Delawarr.*

728. GEORGE DIGBY, Earl of Bristol (as Lord Digby), and WILLIAM, EARL OF BEDFORD (as Lord Russell). Painted by Vandyck. *Lent by the Earl Spencer, K.G.*

729. COLONEL JOHN HUTCHINSON. *Lent by Earl Manvers.*

730. SIR HENRY SPELMAN. *Lent by the Earl of Hardwicke.*

731. SIR HENRY SPELMAN. *Lent by Mr. Andrew Fountaine.*

732. FAMILY OF THE FIRST EARL OF BOLINGBROKE. Painted by Vandyck. *Lent by the Earl of Morley.*

733. WILLIAM HARVEY, M.D. Painted by Cornelius Jansen. *Lent by the Royal College of Physicians.*

734. SIR WILLIAM ST. LEGER, Kt. Painted by W. Dobson. *Lent by Mr. W. H. Blaauw.*

735. COLONEL FRANCIS HACKER. *Lent by the Earl Cathcart.*

736. JOHN PETTIWARD. Painted by F. Cleyn. *Lent by Mr. R. J. Pettiward.*

737. JOHN BRADSHAW. Painted by Robert Walker. *Lent by Mr. George J. A. Walker.*

738. COLONEL MATTHEW TOMLINSON. Painted by Daniel Mytens. *Lent by Mr. T. E. Twisden.*

739. WILLIAM JUXON, Archbishop of Canterbury. *Lent by St. John's College, Oxford.*

740. CHARLES I. *Lent by All Souls College, Oxford.*

741. ARTHUR, first LORD CAPELL. *Lent by the Duke of Beaufort.*

742. CORNET JOYCE. Painted by Wm. Dobson. *Lent by Mr. G. J. A. Walker.*

743. WILLIAM PRYNNE. *Lent by the Marquis of Hastings.*

744. DR. WILLIAM DENTON. *Lent by Sir Harry Verney, Bart., M.P.*

745. SIR THEODORE TURQUET DE MAYERNE. *Lent by the Royal College of Physicians.*

746. WILLIAM SEYMOUR, Marquis of Hertford, K.G., afterwards Duke of Somerset. *Lent by the Duke of Beaufort.*

747. LORD KIMBOLTON, second Earl of Manchester. *Lent by Colonel Holden.*

748. JAMES HARRINGTON. *Lent by Mr. Gervase Wright.*

749. WILLIAM VILLIERS, Viscount Grandison. Painted by Vandyck. *Lent by the Earl of Clarendon, K.G.*

750. WILLIAM HARVEY, M.D. *Lent by Jesus College, Cambridge.*

751. INIGO JONES. Painted by Vandyck. *Lent by Lieut.-Col. Inigo W. Jones.*

752. INIGO JONES (1572–1652). Painted by Vandyck. *Lent by Lieut.-Col. Inigo W. Jones.*

753. LADY ALICE EGERTON. *Lent by the Earl Brownlow.*

754. THOMAS CAREW AND SIR WILLIAM KILLIGREW, Kt. Painted by Vandyck. *Lent by Her Majesty* (Windsor Castle).

755. SIR HENRY LYTTELTON, Bart. Painted by John Greenhill. *Lent by Lord Lyttelton.*

756. WILLIAM HARVEY, M.D. Painted by Mirevelt. *Lent by University College, London.*

757. ABRAHAM COWLEY. *Lent by St. John's College, Cambridge.*

758. JOHN TAYLOR, the Water Poet. Painted by John Taylor *Lent by the Bodleian Library, Oxford.*

759. JOHN TAYLOR, the Water Poet. Painted by John Taylor. *Lent by the University Galleries, Oxford.*

760. ALGERNON PERCY, Earl of Northumberland. Painted by Vandyck. *Lent by the Earl of Essex.*

761. LADY CHUTE. Painted by Cornelius Jansen. *Lent by the Rev. N. Toke.*

762. SIR GEORGE CHUTE. Painted by Cornelius Jansen. *Lent by the Rev. N. Toke.*

763. MAJOR-GENERAL EDWARD MASSEY. Painted by Vandyck. *Lent by Mr. J. F. Basset.*

764. JAMES SHIRLEY. *Lent by the Bodleian Library, Oxford.*

765. WILLIAM DOBSON AND HIS WIFE. Painted by William Dobson. *Lent by Her Majesty* (Hampton Court).

766. SIR WILLIAM WALLER, Kt. Painted by Sir Peter Lely. *Lent by the Duke of Richmond.*

767. HENRY CALVERLY. *Lent by Sir Walter C. Trevelyan, Bart.*

768. REV. JOHN OWEN, D.D. *Lent by the Baptist College, Bristol.*

770. SIR PHILIP MONCKTON, Kt. *Lent by the Viscount Galway, M.P.*

771. REV. WILLIAM BATES, D.D. *Lent by the Baptist College, Bristol.*

773. DOROTHY SIDNEY, Countess of Sunderland. Painted by Vandyck. *Lent by Lord De L'Isle and Dudley.*

774. RALPH, LORD HOPTON. *Lent by Mr. W. B. Stopford.*

775. DR. EDWARD POCOCK. *Lent by the Bodleian Library, Oxford.*

776. REV. JOSEPH CARYL. *Lent by the Baptist College, Bristol.*

777. SIR ROGER TWYSDEN, Kt. and Bart. *Lent by the Rev. Lambert B. Larking.*

778. ADMIRAL SIR FRANCIS BASSET. Painted by Vandyck. *Lent by Mr. J. F. Basset.*

779. SIR HENRY MILDMAY, Kt. *Lent by Sir Henry B. P. St. John Mildmay, Bart.*

780. PHILIP SIDNEY LORD LISLE, ALGERNON, AND ROBERT SIDNEY. Painted by Vandyck. *Lent by Lord De L'Isle and Dudley.*

781. MRS. JANE LANE. Painted by Mary Beale. *Lent by Mr. Andrew Fountaine.*

782. HENRY IRETON, L.D., Deputy of Ireland. Painted by Wm. Dobson. *Lent by the Earl of Sandwich.*

783. COLONEL PHILIP JONES (1618–1674). *Lent by Mr. Robert Oliver Jones.*

784. SIR OLIVER CROMWELL, K.B. *Lent by Mr. Reginald Cholmondeley.*

785. BRIDGET CROMWELL, Mrs. Ireton. *Lent by Mr. Charles Polhill.*

786. ELIZABETH STEWARD, Mrs. Cromwell. Painted by Rt. Walker. *Lent by the Earl of Sandwich.*

787. HENRY CROMWELL (1628–1675). Painted by Theodore Russel. *Lent by Mr. G. B. Lambert.*

788. LADY ELIZABETH CROMWELL. *Lent by Mr. Reginald Cholmondeley.*

789. HENRY IRETON, Lord Deputy of Ireland. Painted by Rt. Walker. *Lent by Mr. Charles Polhill.*

790. OLIVER CROMWELL, the Protector. Painted by Rt. Walker. *Lent by the Earl of Sandwich.*

791. MR. ROBERT CROMWELL. Painted by Rt. Walker. *Lent by the Earl of Sandwich.*

792. COLONEL NATHANIEL FIENNES. Painted by Mirevelt. *Lent by the Rev. Lord Saye and Sele.*

793. SIR FRANCIS ROUSE (1579–1659). *Lent by Eton College.*

794. ARTHUR, first LORD CAPELL, AND HIS FAMILY. Painted by C. Jansen. *Lent by the Earl of Essex.*

795. ANDREW MARVELL. Painted by Adrian Hanneman. *Lent by Mr. John Rhodes.*

796. JOHN BUNYAN. Painted by T. Sadler. *Lent by the Rev. John Olive.*

797. ROBERT WALKER. Painted by Robert Walker. *Lent by Her Majesty* (Hampton Court).

798. OLIVER CROMWELL, the Protector. Painted by Sir Peter Lely. *Lent by Mr. G. J. A. Walker.*

799. OLIVER CROMWELL, the Protector. Painted by Robert Walker. *Lent by Mr. Charles Polhill.*

800. GENERAL LAMBERT. Painted by Robert Walker. *Lent by the Earl of Hardwicke.*

801. THOMAS BELLASYSE, Earl of Falconberg. Painted by Van der Helst. *Lent by Mr. George Handford.*

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804. ANDREW MARVELL. Painted by Gaspar Smitz. *Lent by Mr. E. H. Reynard.*

805. WILLIAM PRYNNE. *Lent by the Marquis Townshend.*

806. COLONEL WILLIAM CROMWELL. Pained by P. Van Somer. *Lent by Mr. Reginald Cholmondeley.*

807. GENERAL CHARLES FLEETWOOD. *Lent by the Society of Antiquaries.*

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809. ROBERT WALKER. Painted by Robert Walker. *Lent by the University Galleries, Oxford.*

810. CHALONER CHUTE. *Lent by Mr. W. Wiggett Chute.*

811. SIR JOHN MAYNARD. *Lent by Colonel Tempest.*

812. JOHN THURLOE. Painted by Henry Stone (Old Stone). *Lent by Mr. Charles Polhill.*

813. GENERAL JOHN DISBROWE, or DESBOROUGH. *Lent by Miss Disbrowe.*

814. JERRY WHITE, Chaplain to Oliver Cromwell. Painted by Vandyck. *Lent by Mr. G. J. A. Walker.*

815. GEORGE MONK, Duke of Albemarle, K.G. *Lent by Mr. J. B. Monck.*

816. ADMIRAL ROBERT BLAKE (1599–1657). Painted by Adrian Hanneman. *Lent by Mr. Andrew Fountaine.*

817. HENRY CROMWELL (1628-1675). Painted by Sir Peter Lely. *Lent by Mr. E. W. Field.*

819. JOHN MILTON. Painted by Jonathan Richardson. *Lent by the Countess Delawarr.*

820. JOHN MILTON. Painted by William Faithorne. *Lent by Mr. Edmund F. Moore.*

821. ELIZABETH CROMWELL, Mrs. Claypole. Painted by Robert Walker. *Lent by Mr. G. B. Lambert.*

822. SAMUEL DISBROWE, or DESBOROUGH. *Lent by Miss Disbrowe.*

823. GEORGE FOX (1624–1690). *Lent by Mrs. Watkins.*

824. MRS. CLAYPOLE. Painted by Sir Peter Lely. *Lent by Mr. G. J. A. Walker.*

825. ADMIRAL ROBERT BLAKE. *Lent by Mr. Raymond Pelly.*

826. SIR THOMAS VYNER, Bart. *Lent by the Goldsmiths' Company.*

827. SIR THOMAS ISHAM, Bart. Painted by Sir Peter Lely. *Lent by Sir Charles E. Isham, Bart.*

828. MOLL DAVIS. Painted by Sir Peter Lely. *Lent by the Earl of Essex.*

829. EDWARD MONTAGU, first Earl of Sandwich. Painted by Sir Peter Lely. *Lent by the Earl of Sandwich.*

830. CHARLES BEAUCLERK, first Duke of St. Albans. *Lent by Lord De L'Isle and Dudley.*

831. CATHERINE OF BRAGANZA. *Lent by Sir G. Hamilton Seymour, Bart., G.C.B.*

832. SIR FRANCIS THROCKMORTON, second Baronet. Painted by Gerard Zoest. *Lent by Sir William Throckmorton, Bart.*

833. NELL GWYN (1650–1587). Painted by Sir Peter Lely. *Lent by Her Majesty* (Hampton Court).

834. CATHERINE OF BRAGANZA. *Lent by the Earl of Clarendon, K.G.*

835. WILLIAM CHIFFINCH or CHEFFING. *Lent by the Town Council, Salisbury.*

836. JAMES, DUKE OF MONMOUTH, K.G. *Lent by the Earl of Essex.*

837. CATHERINE OF BRAGANZA. Painted by Jacob Huysman. *Lent by Her Majesty* (Buckingham Palace).

838. WILLIAM CHIFFINCH or CHEFFING. *Lent by the Earl of Verulam.*

839. LUCY WALTERS or BARLOW. *Lent by the Earl of Essex.*

840. HORTENSIA MANCINI, Duchess of Mazarin. Painted by Pierre Mignard. *Lent by Mr. H. Musgrave.*

841. NELL GWYN (1650–1687). Painted by Sir Peter Lely. *Lent by the Marquis of Hastings.*

842. BARBARA VILLIERS, Duchess of Cleveland. Painted by Sir Peter Lely. *Lent by Her Majesty* (Hampton Court).

843. CHARLES II. Painted by Sir Peter Lely. *Lent by the Corporation of Winchester.*

844. ELIZABETH HAMILTON, Comtesse de Grammont. Painted by Sir Peter Lely. *Lent by Her Majesty* (Hampton Court).

845. LOUISE RENEE DE KERHOUEL, Duchess of Portsmouth. Painted by Gascar. *Lent by Her Majesty* (Hampton Court).

846. ANNE, LADY FANSHAWE. Painted by Sir Peter Lely. *Lent by Sir William Stirling Maxwell, Bart., M.P.*

847. VICE ADMIRAL SIR JOHN LAWSON, Kt. Painted by Sir Peter Lely. *Lent by the Lords of the Admiralty.*

848. WILLIAM RICHARD GEORGE STANLEY, Lord Strange, afterwards ninth Earl of Derby. *Lent by the Earl of Derby, K.G.*

849. ROBERT THOMAS STANLEY (1656–1686). *Lent by the Earl of Derby, K.G.*

851. BARBARA VILLIERS, Countess of Castlemaine, Duchess of Cleveland. Painted by Sir Peter Lely. *Lent by Mr. Andrew Fountaine.*

852. SIR RICHARD FANSHAWE, Bart. (1608–1666). Painted by Sir Peter Lely. *Lent by Sir William Stirling Maxwell, Bart., M.P.*

855. GEORGE VILLIERS, second Duke of Buckingham. *Lent by Mr. C. Wykeham Martin, M.P.*

857. MRS. MARY BEALE. Painted by Sir Peter Lely. *Lent by Mr. George Handford.*

858. GEORGE MONK, Duke of Albemarle, K.G. Painted by Robert Walker. *Lent by the Earl of Sandwich.*

859. SIR WILLIAM MORRICE, Kt. *Lent by Mr. W. H. Pole Carew.*

860. MARGARET LUCAS, Duchess of Newcastle. Painted by Sir Peter Lely. *Lent by Mr. F. Vernon Wentworth.*

861. ANDREW MARVELL (1620–1678). Ascribed to Daniel Mytens. *Lent by Mr. Reginald Cholmondeley.*

862. SIR GEORGE CARTERET, Bart. Painted by Sir Peter Lely. *Lent by the Rev. Lord John Thynne.*

863. SIR WILLIAM DUGDALE, Kt., Garter King of Arms. *Lent by Mr. John Gough Nichols.*

864. MRS. APHRA BEHN. Painted by Sir Peter Lely. *Lent by Mr. Philip H. Howard.*

865. SIR WILLIAM DOMVILE, Kt. *Lent by Sir Charles Compton W. Domvile, Bart.*

866. ELEANOR, LADY BYRON. Painted by Sir Peter Lely. *Lent by Her Majesty* (Hampton Court).

867. RICHARD WISEMAN. Painted by Sir Balthazar Gerbier. *Lent by the Royal College of Surgeons.*

868. SIR HARBOTTLE GRIMSTONE. Painted by Sir Peter Lely. *Lent by the Earl of Verulam.*

869. DOROTHEA HELENA VON RUPA, wife of Charles, eighth Earl of Derby. *Lent by the Earl of Derby, K.G.*

870. CHARLES STANLEY, eighth Earl of Derby. *Lent by the Earl of Derby, K.G.*

871. CHIEF JUSTICE SIR RICHARD RAINSFORD, Kt. Painted by Gerard Zoest. *Lent by Lincoln's Inn.*

872. SIR HENRY LYTTELTON, Bart. Painted by John Greenhill. *Lent by Lord Lyttelton.*

873. ANNE HYDE, Duchess of York. Painted by Sir Peter Lely. *Lent by Her Majesty* (Hampton Court).

874. CHARLES II. Painted by John Greenhill. *Lent by Dulwich College.*

875. FRANCES THERESA, Duchess of Richmond and Lennox. Painted by Sir Peter Lely. *Lent by the Duke of Richmond.*

876. JAMES CROFTS, Duke of Monmouth, K.G. Painted by William Wissing. *Lent by the National Portrait Gallery.*

878. SIR WILLIAM DUGDALE, Kt., Garter King of Arms. *Lent by the Earl of Warwick.*

879. SIR THOMAS CHICHELEY, Kt. Painted by William Dobson. *Lent by Mr. Andrew Fountaine.*

880. NELL GWYN. Painted by Sir Peter Lely. *Lent by the Earl Spencer, K.G.*

881. COUNTESS OF PORTLAND. Painted by Vandyck. *Lent by Lord Lyttelton.*

882. SIR PETER LELY, Kt. (1617–1680). Painted by Sir Peter Lely. *Lent by the Earl of Derby, K.G.*

883. PHILIP, CARDINAL HOWARD. Painted by Millar. *Lent by Lord Arundell of Wardour.*

884. LOUISE RENEE DE KERHOUEL, Duchess of Portsmouth. Painted by Sir Peter Lely. *Lent by the Duke of Richmond.*

885. CHARLES II. Painted by Sir Peter Lely. *Lent by Mr. J. Heywood Hawkins.*

886. WILLIAM, sixth LORD PAGET (1637–1713). *Lent by Lieut.-Col. Leopold Paget.*

887. SIR ROBERT HOWARD, Kt. *Lent by the Earl of Home.*

888. JOHN WILMOT, second Earl of Rochester. *Lent by the Earl of Warwick.*

889. HON. CHARLES STANLEY. Painted by Sir Godfrey Kneller. *Lent by the Earl of Derby, K.G.*

890. HENRY MORE, D.D. Painted by Sir Peter Lely. *Lent by the Royal Society.*

891. SIR GEORGE MACKENZIE, Bart. *Lent by Mr. Stewart Mackenzie, of Seaforth.*

892. HENRY SIDNEY, first Earl of Romney. Painted by Sir Peter Lely. *Lent by Lord De L'Isle and Dudley.*

893. EDWARD HYDE, Lord Chancellor Clarendon. Painted by Sir Peter Lely. *Lent by the Earl of Clarendon, K.G.*

894. SIR CHARLES STANLEY of Chelsea, K.B. *Lent by the Earl of Derby, K.G.*

895. CHARLES II. Painted by Gaspard Netscher. *Lent by Mr. J. Heywood Hawkins.*

896. ANTHONY ASHLEY, first Earl of Shaftesbury. Painted by John Riley. *Lent by the Countess Delawarr.*

897. JOHN GRAHAM of Claverhouse, Viscount Dundee. *Lent by Mr. Charles Winn.*

898. ANNA MARIA, COUNTESS OF SHREWSBURY. Painted by Mary Beale. *Lent by the Earl Spencer, K.G.*

899. SIR ORLANDO BRIDGEMAN, Lord Keeper. Painted by John Riley. *Lent by the Earl of Bradford.*

900. HENRY, LORD CORNBURY, AND THEODOSIA, his wife. Painted by Sir Peter Lely. *Lent by the Earl of Clarendon, K.G.*

901. EDWARD MONTAGU, first Earl of Sandwich. *Lent by Her Majesty* (Hampton Court).

902. MARY FAIRFAX, Duchess of Buckingham. Painted by Vandyck. *Lent by Lord Lyttelton.*

903. HENRY BENNET, first Earl of Arlington. Painted by Sir Peter Lely. *Lent by the Earl of Tankerville.*

904. GEORGE VILLIERS second Duke of Buckingham. Painted by Michael Wright. *Lent by the Earl of Malmesbury.*

905. JOHN MAITLAND, first Duke of Lauderdale, K.G. Painted by Sir Peter Lely. *Lent by the Scottish Corporation.*

906. THE "CABAL" MINISTRY. Painted by Sir John B. Medina. *Lent by Mr. Charles Winn.*

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908. ANTHONY ASHLEY, first Earl of Shaftesbury. Painted by John Greenhill. *Lent by the Earl of Malmesbury.*

909. JAMES BUTLER, first Duke of Ormonde. *Lent by the Marquis of Ormonde.*

910. THOMAS GALE, F.R.S., Dean of York. *Lent by the Royal Society.*

911. DANIEL WHISTLER, M.D. *Lent by the Royal College of Physicians.*

912. JACOB HALL. *Lent by the Rev. W. Vernon Harcourt.*

913. CHARLES LENNOX, first Duke of Richmond, K.G. Painted by Sir Peter Lely. *Lent by the Earl of Belmore.*

914. ANTHONY ASHLEY, first Earl of Shaftesbury. Painted by John Greenhill. *Lent by the National Portrait Gallery.*

915. THOMAS, EARL OF OSSORY, K.G. Painted by Sir Peter Lely. *Lent by the Marquis of Ormonde.*

916. THOMAS HOBBES of Malmesbury (1588–1679). *Lent by the Royal Society.*

917. THOMAS SYDENHAM, M.D., (1624–1689). Painted by Mary Beale. *Lent by the Royal College of Physicians.*

918. SIR MATTHEW HALE (1609–1675). Painted by Michael Wright. *Lent by Lincoln's Inn.*

919. HENEAGE FINCH, first Earl of Nottingham. Painted by Sir Peter Lely. *Lent by the Earl of Verulam.*

920. WENTWORTH DILLON, fourth Earl of Roscommon. Painted by Carlo Maratti. *Lent by the Earl Spencer, K.G.*

921. THOMAS FLATMAN (1633–1688). Painted by T. Flatman. *Lent by the Countess Delawarr.*

922. THOMAS OTWAY. Painted by John Riley. *Lent by the Rev. W. Vernon Harcourt.*

923. THOMAS KILLIGREW, the Jester. *Lent by Sir James Buller East, Bart.*

924. ARTHUR ANNESLEY, Earl of Anglesey. Painted by Sir Peter Lely. *Lent by Mr. G. Pearse.*

925. SIR GEOFFREY PALMER, Bt. *Lent by Mr. G. L. Watson.*

926. LADY FRANCES FINCH, Viscountess Weymouth. Painted by Sir Peter Lely. *Lent by the Marquis of Bath.*

927. HENRIETTA BOYLE, Countess of Rochester. Painted by Sir Peter Lely. *Lent by the Earl of Home.*

928. GEORGE SAVILLE, first Marquis of Halifax. Painted by Sir Peter Lely. *Lent by the Duke of Devonshire, K.G.*

929. LAWRENCE HYDE, Earl of Rochester, K.G. *Lent by the Earl of Home.*

930. ROBERT DOD. Painted by Sir Peter Lely. *Lent by Mr. Whitehall Dod.*

931. SIR THOMAS THYNNE, first Viscount Weymouth. Painted by Sir Peter Lely. *Lent by the Marquis of Bath.*

934. ROBERT SPENCER, second Earl of Sunderland. Painted by Carlo Maratti. *Lent by the Earl Spencer, K.G.*

935. ISAAC BARROW, D.D. *Lent by the Earl of Hardwicke.*

936. ABRAHAM SIMON. Painted by Sir Godfrey Kneller. *Lent by Mr. Henry Musgrave.*

937. THOMAS OTWAY. Painted by Mary Beale. *Lent by the Earl Spencer, K.G.*

938. SIR HENRY BLOUNT, Kt. *Lent by the Countess of Caledon.*

939. HORATIO, VISCOUNT TOWNSHEND. *Lent by Viscount Sidney, G.C.B.*

940. SIR ROGER PRATT, Kt. Painted by Sir Peter Lely. *Lent by the Rev. Jermyn Pratt.*

941. SIR CHRISTOPHER WREN, Kt. *Lent by the Royal Society.*

942. MATTHEW LOCK. *Lent by the University of Oxford.*

943. RICHARD BUSBY, D.D., AND MATTHEW HENRY. *Lent by Christ Church, Oxford.*

944. JOHN COSIN, Bishop of Durham. *Lent by the Bishop of Durham.*

945. BRIAN DUPPA, Bishop of Winchester. *Lent by Christ Church, Oxford.*

946. SIR ROBERT LONG, Bart. Painted by Sir Peter Lely. *Lent by the Earl Brownlow.*

947. ROBERT SANDERSON, Bishop of Lincoln. *Lent by the Bishop of Lincoln.*

948. GRINLING, or GRIELING, GIBBONS. Painted by Sir Godfrey Kneller. *Lent by Viscount Galway, M.P.*

949. CHARLES COTTON (1630–1687). Painted by Sir Peter Lely. *Lent by Colonel Robert Holden.*

950. SAMUEL PEPYS, F.R.S. (1631–2–1703). Painted by Sir Godfrey Kneller. *Lent by Mr. S. Pepys Cockerell.*

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952, JOHN GANDER, Bishop of Worcester. *Lent by Mr. T.H. Bates.*

953. LADY LUCY THERESA HERBERT. *Lent by Earl of Powis.*

954. THOMAS HOBBES, of Malmesbury (1588–1679). *Lent by the Duke of Devonshire, K.G.*

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95. H.R.H. GEORGE AUGUSTUS FREDERICK, PRINCE OF WALES. Full length portrait in pencil. By R. Cosway, R.A. *Lent by the Hon. William Ashley.* No. 1,279.

96. H.R.H. FREDERICK DUKE OF YORK AND ALBANY. Full length portrait in pencil. By R. Cosway, R.A. *Lent by the Hon. William Ashley.* No. 1,287.

97. MR. BARBOR, who had the accompanying jewel made, in commemoration of his deliverance from the stake by the death of Queen Mary. Card. *Lent by the Rev. E. E. Blencowe.* No. 1,319.

98. SIR FRANCIS DRAKE, the celebrated naval commander and navigator (1545–1596). Vellum. By John Hoskins. *Lent by the Earl of Gosford.* No. 1,341.

99. ISAAC OLIVER, the Miniature Painter (1556–1617), pupil of Nicholas Hilliard, and father of Peter Oliver. Vellum. *Lent by the Earl of Gosford.* No. 1,347.

100. GENERAL CHARLES FLEETWOOD, son of Sir W. Fleetwood. Signed and dated "S. C. 1656." By Samuel Cooper. *Lent by the Earl of Gosford.* No. 1,349.

101. ANNE MARIE LOUISE DUCHESSE D'ORLEANS, known as "Mademoiselle." Enamel. By Jean Petitot. *Lent by the Earl of Gosford.* No. 1,352.

102. HENRIETTE DUCHESSE D'ORLEANS, known as "La Belle Henriette." Enamel. By Jean Petitot. *Lent by the Earl of Gosford.* No. 1,353.

103. LOUIS XIV. OF FRANCE. Enamel. By Jean Petitot. *Lent by the Earl of Gosford.* No. 1,354.

104. JOHN FLAXMAN, R.A., the Sculptor (1755–1826). By himself. *Lent by Mr. George Smith.* No. 1,389.

105. DR. SAMUEL JOHNSON. Ivory. By Miss Frances Reynolds. *Lent by the Rev. James Beck.* No. 1,431.

106. MRS. SAMUEL JOHNSON. By Miss Frances Reynolds. *Lent by the Rev. James Beck.* No. 1,432.

107. MARGARITA MACDONALD, 1801. Ivory. By Mrs. Mee. *Lent by the Misses Robertson Macdonald.* No. 1,442.

108. LIEUT.-COL. ROBERTSON MACDONALD, of Kinlochmoidart, 1801. Ivory. By Mrs. Mee. *Lent by the Misses Robertson Macdonald.* No. 1,443.

109. MARY, daughter of Charles I. Married in 1648, to William II., Prince of Orange, by whom she had an only son, who became William III. Oil. *Lent by the Rev. J. Beck.* No. 1,447.

110. CHARLES I., drawn in fine brush lines on paper prepared with a thin coating of plaster. Signed "M. S. sc. 1647." By Matthew Snelling. *Lent by the Rev. James Beck.* No. 1,450.

111. THE INFANTA MARY OF SPAIN. *Lent by the Rev. James Beck.* No. 1,452.

112. JULES CARDINAL MAZARIN (1602–1661). By J. Petitot. *Lent by Lord Fitzhardinge.* No. 1,477.

113. EDMUND SPENSER, the Poet, author of the "Faerie Queen" (1553–1599). By Nicholas Hilliard. *Lent by Lord Fitzhardinge.* No. 1,485.

114. HENRY WRIOTHESLEY, EARL OF SOUTHAMPTON. Signed and dated "I. O. 1616." By Isaac Oliver. *Lent by Mr. C. Sackville Bale.* No. 1,640.

115. EDMUND WALLER, the Poet, born 1605, died 1687. By Samuel Cooper. *Lent by Mr. C. Sackville Bale.* No. 1641.

116. HENRY DUKE OF RICHMOND, K.G. (1519–1536). This miniature is inscribed "HENRY DVCK OFF RICHEMOD ÆTATIS SVÆ XV°." Card. *Lent by Mr. C. Sackville Bale.* No. 1,643.

117. LADY JANE SEYMOUR, third wife of King Henry VIII. Inscribed A°NXXV. By Holbein. *Lent by Mr. C. Sackville Bale.* No. 1,645.

118. LADY LEIGH. Signed "S. C. 1648." Card. By Samuel Cooper. *Lent by Mr. C. Sackville Bale.* No. 1,647.

119. QUEEN ELIZABETH (1533–1603). Card. By Nicholas Hilliard. *Lent by Mr. C. Sackville Bale.* No. 1,650.

120. LADY SARAH NAPIER, daughter of Charles, second Duke of Richmond, and wife of the Hon. George Napier. Ivory. *Lent by Mr. John Moore Napier.* No. 1,658.

121. MISS CLAYTON. Signed and dated "A. P. 1786." Ivory. By Andrew Plimer. *Lent by Mr. John Moore Napier.* No. 1,661.

122. GEORGIANA CAROLINE, daughter of Charles, second Duke of Richmond. Ivory. Ascribed to A. Plimer. *Lent by Mr John Moore Napier.* No. 1,679.

123. PRINCE CHARLES EDWARD STUART. Indian ink on card. By Giles Hussey. *Lent by Lord Arundell of Wardour.* No. 1,685.

124. PORTRAIT OF A LADY. Card. *Lent by the Rev. William Vernon Harcourt.* No. 1,710.

125. THE LADY DOROTHY PERCY, wife of Robert Sidney, second Earl of Leicester, and mother of Algernon Sidney. *Lent by the Rev. William Vernon Harcourt.* No. 1,712.

126. QUEEN ELIZABETH, portrait in profile. *Lent by the Rev. William Vernon Harcourt.* No. 1,713.

127. ROBERT DUDLEY, EARL OF LEICESTER (1532–1588), the favourite of Queen Elizabeth. *Lent by the Rev. William Vernon Harcourt.* No. 1,714.

128. THE LADY MARY SYDNEY, COUNTESS OF PEMBROKE. Card. By N. Hilliard. *Lent by the Rev. William Vernon Harcourt.* No. 1,715.

129. PORTRAIT OF A GENTLEMAN, time of Queen Elizabeth, in a black quilted dress. Card. *Lent by the Rev. William Vernon Harcourt.* No. 1,716.

130. ROBERT DEVEREUX, EARL OF ESSEX (1567–1601), the the unfortunate favourite of Queen Elizabeth. *Lent by the Rev. William Vernon Harcourt.* No. 1,717.

131. MRS. FITZHERBERT (1756–1837). Signed "A. P." Ivory. By Andrew Plimer. *Lent by Mr. Percy Doyle, C.B.* No. 1,754.

132. JEAN PAUL MARAT. *Lent by Mr. Percy Doyle, C.B.* No. 1,771.

133. ANNE, daughter of Charles I.; died an infant. Oil, on panel. By Vandyck. *Lent by Earl Spencer, K.G.* No. 1,790.

134. FRANCES HOWARD COUNTESS OF ESSEX AND SOMERSET. By Isaac Oliver. *Lent by the Earl of Derby, K.G.* No. 1,811.

135. LADY ELIZABETH HAMILTON, daughter of James sixth Duke of Hamilton and Elizabeth his Duchess. Card. By W. Derby. *Lent by the Earl of Derby, K.G.* No. 1,845.

136. ELIZABETH GUNNING, Duchess of Hamilton and afterwards of Argyll. Card. By W. Derby. *Lent by the Earl of Derby, K.G.* No. 1,846.

137. PORTRAIT OF THE ARTIST'S SON. End of the 17th century. Crayons tinted. By Mrs Maria Beale. *Lent by the Rev. Dr. Wellesley.* No. 1,897.

138. PORTRAIT OF THE ARTIST'S SON. End of the 17th century. Crayons tinted. By Mrs. Maria Beale. *Lent by the Rev. Dr. Wellesley.* No. 1,898.

139. KING CHARLES I. Ascribed to J. Hoskins. *Lent by Mr. W. C. Morland.* No. 1,932.

140. HENRIETTA MARIA, Queen of Charles I. Card. Ascribed to J. Hoskins. *Lent by Mr. W. C. Morland.* No. 1,933.

141. EDWARD COURTENAY EARL OF DEVON. Card. *Lent by Mr. W. C. Morland.* No. 1,934.

142. OLIVER CROMWELL. By Samuel Cooper. *Lent by the Earl of Warwick.* No. 1,942.

143. ROBERT LORD BROOKE, a leader of the Parliamentary forces. Signed "S. C." Card. By Samuel Cooper. *Lent by the Earl of Warwick.* No. 1,947.

144. MRS. CROMWELL, daughter of Sir Richard Stewart or Stuart, mother of the Protector. Died 1653. Signed. Card. By A. Hertocks. *Lent by Mr. R. G. Clarke.* No. 1,962.

145. THE DUCHESS OF ST. ALBANS. By Richard Gibson. *Lent by Mr. J. H. Hawkins.* No. 1,989.

146. AUGUST F. F. VON KOTZEBUE, the German Writer and Dramatist, b. 1761, assassinated 1819. By Sené. *Lent by Mr. J. H. Hawkins.* No. 1,995.

147. CHARLES II. (1630–1685). Vellum. By David Logan. *Lent by the Rev. James Beck.* No. 2,017.

148. FREDERICK THE GREAT OF PRUSSIA, born 1712, came to the throne in 1740, died 1786. Ivory. *Lent by the Bodleian Library, Oxford.* No. 2,023.

149. A. H. SUTHERLAND, ESQ., a liberal benefactor to the Bodleian Library. Ivory. *Lent by the Bodleian Library.* No. 2,024.

150. FRANCES BECKWITH, first wife of A. H. Sutherland, Esq. Ivory. *Lent by the Bodleian Library, Oxford.* No. 2,025.

151. PROFILE PORTRAIT OF THE EMPEROR NAPOLEON I. Signed "Longhi f. à Milan." Crayon. *Lent by the Bodleian Library, Oxford.* No. 2,026.

152. KING CHARLES II. when young. Card. *Lent by the Duke of Richmond.* No. 2,032.

153. KING CHARLES II. in armour. Enamel. By J. Petitot. *Lent by the Duke of Richmond.* No. 2,034.

154. FRANÇOIS I. of France. Oil. By François Clouet, called Janet. *Lent by Mr. Joseph Bond.* No. 2,059.

155. KING HENRY VIII. Oil. By Hans Holbein. *Lent by Earl Spencer, K.G.* No. 2,082.

156. PORTRAIT OF A LADY. Signed "P. O." Card. By Peter Oliver. *Lent by the Earl of Shaftesbury, K.G.* No. 2,088.

157. SIR ANTHONY ASHLEY COOPER FIRST EARL OF SHAFTESBURY in his robes as Lord Chancellor. By S. Cooper. *Lent by the Earl of Shaftesbury, K.G.* No. 2,092.

158. PORTRAIT OF A GENTLEMAN in a furred dress. Beginning of 16th century. By Hans Holbein. *Lent by the Earl of Shaftesbury, K.G.* No. 2,093.

159. LADY MARY WORTLEY MONTAGUE. Painted in a Turkish costume. Probably the work of J. S. Liotard. *Lent by Capt. L. Seymour Dawson Damer, M.P.* No. 2,127.

160. LADY HORATIO SEYMOUR, daughter of James second Earl of Waldegrave. By R. Cosway, R.A. *Lent by Capt. L. S. Dawson Damer, M.P.* No. 2,128.

161. MRS. FITZHERBERT (1756–1837). Ivory. By. R. Cosway, R.A. *Lent by Capt. L. S. Dawson Damer, M.P.* No. 2,131.

162. H.R.H. GEORGE FREDERICK AUGUSTUS PRINCE OF WALES, b. 1762, crowned 1820, d. 1830. Ivory. By R. Cosway, R.A. *Lent by Capt. L. S. D. Damer, M.P.* No. 2,132.

163. LORD GEORGE AUGUSTUS CAVENDISH, died 1794. A sketch by Sir Joshua Reynolds. Paper. *Lent by Mr. Clifford W. Chaplin.* No. 2,137.

164. MARIA COUNTESS OF WALDEGRAVE, wife of James, Earl of Waldegrave, and afterwards of H.R.H. the Duke of Gloucester. Ivory. By R. Cosway, R.A. *Lent by Capt. L. S. D. Damer, M.P.* No. 2,142.

165. SIR ANTHONY ASHLEY COOPER (1621–1683). An original sketch. Paper. By Samuel Cooper. *Lent by the Hon. William Ashley.* No. 2,144.

166. MARIE ANTOINETTE, Queen of Louis XVI. of France. Vellum. By Dumont. *Lent by Mr. Durlacher.* No. 2,153.

167. LADY ARABELLA STUART. Signed "I. O." By Isaac Oliver. *Lent by Mr. G. Digby Wingfield Digby.* No. 2,169.

168. SIR KENELM DIGBY. After Vandyck, by Peter Oliver. *Lent by Mr. George Digby Wingfield Digby.* No. 2,172.

169. LADY VENETIA DIGBY. After Vandyck, by Peter Oliver. *Lent by Mr. George Digby Wingfield Digby.* No. 2,173.

170. SARAH, daughter of R. Bodicoate, Esq., and wife of Samuel Tyssen, of Narborough Hall. Signed and dated "J. S. 1781." Ivory. By J. Smart. *Lent by the Rev. J. Yelloly.* No. 2,183.

171. SARAH, daughter of W. Hougham, Esq., wife of Samuel Little. Esq., and afterwards of Samuel Tyssen, Esq. Enamel. By C. Zincke. *Lent by the Rev. J. Yelloly.* No. 2,185.

172. PORTRAIT OF A CHILD. Ivory. By Andrew Plimer. *Lent by Miss Carpenter.* No. 2,199.

173. LADY THERESA STRANGEWAYS. Ivory. By A. Plimer. *Lent by Miss Carpenter.* No. 2,200.

174. GENERAL SIR ROWLAND HILL, created Viscount Hill. *Lent by Miss Carpenter.* No. 2,201.

175. PORTRAIT OF A LADY. Signed "C. H." Ivory. *Lent by Sir C. Wentworth Dilke, Bt.* 2,225.

176. RT. HON. EDMUND BURKE, statesman and orator. Enamel. By H. Spicer, after Ozias Humphrey. *Lent by Mr. T. Moreton Wood.* No. 2,228.

177. RT. HON. EDMUND BURKE when young. Ivory. By Sir Joshua Reynolds. *Lent by Mr. T. Moreton Wood.* No. 2,229.

178. PORTRAIT OF A LADY. Ivory. *Lent by Mr. Dudley Coutts Marjoribanks, M.P.* No. 2,236.

179. PORTRAIT OF A LADY. Ivory. *Lent by Mr. Dudley Coutts Marjoribanks, M.P.* No. 2,246.

180. LADY HAMILTON, wife of Sir William Hamilton, and the friend of Lord Nelson. Ivory. By R. Cosway, R.A. *Lent by Mr. J. Hughes Anderdon.* No. 2,298.

181. MRS. JANE MIDDLETON, one of the beauties at the court of Charles II. Enamel. By Jean Petitot. *Lent by Lord Taunton.* No. 2,350.

182. LUCIUS CARY SECOND VISCOUNT FALKLAND (1610–1643). Card. By J. Hoskins, the younger. *Lent by Lord Taunton.* No. 2,352.

183. EMILY OGILVIE. Signed by the artist and dated 1800. Enamel. By H. Bone, R.A. *Lent by Mrs. Aldridge.* No. 2,362.

184. MADAME LA DUCHESSE DE BRISSAC. Ivory. By Campana. *Lent by Lady Sophia Des Vœux.* No. 2,544.

185. MARIA LESZCZINSKA (1703–1760), daughter of Stanislaus King of Poland, and married in 1725 to Louis XV. of France. *Lent by Lady Sophia Des Vœux.* No. 2,545.

186. PORTRAIT OF A LADY. *Lent by Lady Sophia Des Vœux.* No. 2,547.

187. PORTRAIT OF A LADY. "Anno Ætatis suæ 23." Card. By Hans Holbein. *Lent by Mr. J. H. Hawkins.* No. 2,627.

188. GEORGIANA DUCHESS OF DEVONSHIRE AND CHILD, after Sir Joshua Reynolds. Ivory. *Lent by the Hon. Ashley G. Ponsonby, M.P.* No. 2,726.

189. THOMAS HOWARD FOURTH DUKE OF NORFOLK (1536–1572). Inscribed "Ætatis 25, 1562." Oil. By Sir Antonio Moore. *Lent by Mr. P. H. Howard.* No. 2,746.

190. ELIZABETH, daughter of James I., and wife of Frederick King of Bohemia. Signed "P. O." By Peter Oliver. *Lent by Sir C. Wentworth Dilke, Bt.* No. 2,754.

191. LUCY PERCY COUNTESS OF CARLISLE, sister of Algernon Percy Earl of Northumberland. Card. By Samuel Cooper. *Lent by Mr. Joseph Bond.* No. 2,835.

192. THOMAS OTWAY, the English dramatic writer. Signed and dated "1680." In pencil on vellum. By R. White. *Lent by the Rev. Dr. Wellesley.* No. 2,853.

193. ARABELLA FERMOR, the heroine of Pope's "Rape of the Lock." In oil. *Lent by the Lord Herries.* No. 2,854.

194. MIRANDA, from a head by Romney. 1790. By J. W. Slater. *Lent by Mr. J. H. Anderdon.* No. 2,877.

195. ALEXANDER POPE, the Poet (1688–1744). A profile portrait in crayons. *Lent by the Bodleian Library.* No. 2,883.

196. RICHARD CROMWELL, son of the Protector, died 1712. By Samuel Cooper. *Lent by Mr. J. T. Gibson Craig.* No. 2,884.

197. THE DUCHESS OF RUTLAND. Ivory. *Lent by Mr. J. T. Gibson Craig.* No. 2,885.

198. THOMAS ALCOCK. A crayon sketch. By Samuel Cooper. *Lent by the Bodleian Library, Oxford.* No. 2,894.

199. LADY CHARLOTTE DUNCOMBE. Paper. By R. Cosway, R.A. *Lent by Mr. W. B. Stopford.* No. 2,913.

200. PORTRAIT OF A LADY. Signed. Ivory. By Sené. *Lent by Mr. A. Barker.* No. 2,930.

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PHOTOGRAPHED FROM THE ORIGINALS, IN FIVE DIFFERENT SIZES.

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59. BOYS AT THE ALTAR. 6*s.*
60. HEADS OF BOYS AT THE ALTAR. 6*s.*

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61. SAINT CATHARINE OF ALEXANDRIA, a study for the picture now in the National Gallery. 2*s.* 8*d.*

62. "CHRIST'S CHARGE TO ST. PETER," a study differing in a few details from the cartoon at the South Kensington Museum. 2*s.* 8*d.*

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69. SITTING FIGURE OF A SAINT, with his left hand resting on a book; a pen sketch. 1*s.* 6*d.*

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72. HEAD OF THE SECOND AVENGING ANGEL in the "Heliodorus driven from the Temple." 2*s.* 3*d.*

73. POPE JULIUS II. borne in his chair on the shoulders of four men with numerous attendants, pen study for a portion of the "Heliodorus driven from the Temple." 2*s* 3*d.*

74. THE "REPULSE OF ATTILA," a drawing. The group of the Pope and his attendants was brought to the foreground in the painting. 2*s.* 3*d.*

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78. A YOUNG FEMALE with left arm elevated, a study. 2*s.* 3*d.*

79. MALE HEAD, a study. 1*s.* 10*d.*

80. "CUPID AND PSYCHE," a study. 2*s.* 3*d.*

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83. SAINT JOHN THE BAPTIST, several pen sketches for the figure. 2*s.* 3*d.*

84. GROUP OF NUDE FIGURES attacking a fortification, a pen drawing. 2*s.* 8*d.*

85. THE VIRGIN AND CHILD seated in an open landscape, with buildings in the distance ; a tinted drawing. 1*s.* 10*d.*

86. THE VIRGIN AND CHILD, a pen drawing, highly finished. 1*s.* 6*d.*

87. MOTHER AND CHILD, a sketch from nature. 1*s.* 6*d.*

88. MOTHER AND CHILD, and a head of an old man, two sketches. 1*s.* 10*d.*

89. MOTHER AND CHILD, the face of the mother in profile ; a pen sketch. 1*s.* 10*d.*

90. MOTHER AND CHILD, the upper part of the figures only ; a slight pen sketch. 1*s.* 6*d.*

91. TWO CHILDREN, and part of the head of a third one ; a highly finished pen sketch. 1*s.* 6*d.*

92. CHRIST SEATED IN GLORY between the Virgin Mary and St. John, with St. Paul and St. Catharine beneath. 2*s.* 3*d.*

93. DENUNCIATION. Apelles having been falsely accused as a conspirator against Ptolemæus, composed a picture to demonstrate the dangers of denunciation under a suspicious prince. This drawing was made by Raphael from Lucian's description of the picture. 2*s.* 8*d.*

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ORIGINAL DRAWINGS BY RAPHAEL IN THE COLLECTION OF THE UNIVERSITY OF OXFORD.

94. GROUP OF FOUR SOLDIERS, being slight sketches for figures in one of the frescoes in the Libreria of Siena, painted from Raphael's designs, by Pinturicchio. Early or "Perugino" period. Silver point drawing on grey prepared ground. 2*s.* 3*d.*

95. TWO FIGURES, studies from the life for two soldiers, intended for a composition of the Resurrection. Early or "Perugino" manner. Metal point drawing on prepared ground heightened with white. 2*s.* 8*d.*

96. A YOUNG MAN SEATED HOLDING A BOOK, study from nature. Early or "Perugino" manner. Metal point drawing on prepared ground. 1*s.* 6*d.*

97. A MONK PREACHING; sketch in metal point on prepared ground. Early period. 1*s.* 10*d.*

98. A KNEELING SAINT, probably St. Francis; sketch in metal point on prepared ground. "Perugino" period. 2*s.* 3*d.*

99. TWO YOUNG MEN WITH MUSICAL INSTRUMENTS, intended for angels in the picture of the Coronation of the Virgin, now in the Vatican Museum. Studies from nature. Metal point on prepared ground. "Perugino" period. 2*s.* 3*d.*

100. A YOUNG MAN HOLDING UP A CUP, probably for one of the Magi in a composition of the Adoration of the Kings; drawing in Italian chalk, also partly outlined with the pen in bistre. Study from the life. "Perugino" period. 2*s.* 3*d.*

101. TOBIT AND THE ANGEL; metal point on prepared ground, heightened with white. Study, probably from the life. Early or "Perugino" period. 1*s.* 10*d.*

102. A YOUNG MAN STANDING; Italian chalk. Study from the life. Early or "Perugino" period. 2*s.* 8*d.*

103. A YOUNG MAN PLAYING A GUITAR; pen outline. Early or "Perugino" period. 1*s.* 2*d.*

104. A SHEPHERD WITH A BAGPIPE; bistre pen drawing. Early or "Perugino" period. 1*s.* 6*d.*

105. ST. JOSEPH LEANING ON HIS STAFF, for a composition of the Nativity; bistre pen drawing. Early period. 1*s.* 6*d.*

106. A SHEET OF STUDIES, various slight sketches on a small scale of a Holy Family, amorini, standing figures of saints, a church and other buildings for a background; bistre pen drawing. Early period. 2*s.* 3*d.*

107. A YOUNG MAN, probably a study for an angel, in a composition of the Coronation of the Virgin ? A slight drawing in black chalk. Early period. 2*s.* 3*d.*

108. A SHEET OF STUDIES, slightly indicated figures of a young man standing and a kneeling draped figure ; Italian chalk and bistre pen. Early period. 1*s.* 10*d.*

109. ST. JEROME ON HIS KNEES DOING PENANCE ; in the background an elaborate view of a city, having some resemblance to Perugia ; pen drawing in bistre. Early or "Perugino" period. 2*s.* 3*d.*

110. THE VIRGIN AND THE INFANT SAVIOUR, and a landscape ; bistre pen. Sheet of studies. Early period. 2*s.* 3*d.*

111. SEATED CHILDREN ; two studies in bistre wash. Early period. 1*s.* 6*d.*

112. THE INFANT SAVIOUR SEATED, holding a book ; bistre pen. Early period. (On the reverse of No. 113.) 1*s.* 2*d.*

113. THE VIRGIN WITH THE INFANT SAVIOUR ON HER LAP (on the same sheet as No. 112). Early or "Perugino" period. 1*s.* 6*d.*

114. SHEET OF SLIGHT STUDIES of landscape and buildings, bistre pen. Early period. 1*s.* 6*d.*

115. ST. GEORGE ON HORSEBACK ; bistre wash heightened with white. Early period. 2*s.* 3*d.*

116. MILO OF CROTONA CARRYING OFF AN OX ; pen sketch in bistre. Early period. 1*s.* 10*d.*

117. SHEET OF STUDIES of two young men, the lower one for a recumbent soldier, in a composition of the Resurrection ; the upper one for a kneeling angel. Metal point heightened with white on prepared ground. "Perugino" period. 2*s.* 8*d.*

118. RAPHAEL'S OWN PORTRAIT when young ; black chalk heightened with white. Early or "Perugino" period. 2*s.* 8*d.*

119. OUR SAVIOUR AND THE SAMARITAN WOMAN AT THE WELL, cartoon for a predella picture painted by his master Perugino, and now in the collection of Alexander Barker, Esq. ; outline in black chalk. Early period. 2*s.* 8*d.*

120. FEMALE HEAD ; probably a study for the Virgin ; a slight drawing in black chalk. Early period. 1*s.* 2*d.*

121. A WOMAN SUCKLING A CHILD ; pen drawing in bistre. "Florentine" period. 1*s.* 2*d.*

122. THE VIRGIN AND CHILD AND ST. JOHN ; drawn and shaded in bistre with the point of the brush. A first thought for the picture at Vienna, called the "Madonna of the Belvidere." "Florentine" period, circa 1506. 1*s.* 10*d.*

123. SHEET OF STUDIES of Amorini; also a study of the head of St. Catherine for the picture now in the National Gallery; pen drawing in bistre. "Florentine" period, circa 1507. 2*s.* 3*d.*

124. SHEET OF STUDIES for the picture of St. Catherine, now in the National Gallery (drawn on the reverse of No. 123); pen drawing in bistre. "Florentine" period, circa 1507. 2*s.* 3*d.*

125. THE VIRGIN AND THE APOSTLES mourning over the body of our Saviour, the three Marys and other figures attending. A first thought for the celebrated picture of the Entombment in the Borghese Gallery, Rome; a vigorous pen drawing in bistre. "Florentine" period, 1507. 1*s.* 10*d.*

126. SHEET OF STUDIES for the picture of the Entombment of Christ, now in the Borghese Palace, Rome; pen drawing in bistre. "Florentine" period, 1507. 2*s.* 8*d.*

127. SHEET OF STUDIES for the Madonna with the infant Christ and St. John; metal point on prepared ground. Early or "Perugino" period. 1*s.* 10*d.*

128. THE ENTOMBMENT IN THE BORGHESE PALACE, study for part of the composition; drawn with the pen in bistre. "Florentine" period, 1507. 1*s.* 10*d.*

129. THE MADONNA AND CHILD, sketch for a picture; pen drawing in bistre. "Florentine" period. 1*s.* 6*d.*

130. SHEET OF STUDIES, probably from the life; two standing figures, one reading in a book, a head of a monk, and two lions' heads; silver point on prepared ground. "Florentine" period. 2*s.* 3*d.*

131. SHEET OF STUDIES, a head of a monk, probably an idealised portrait of Fra Bartolommeo; a profile head of an aged man, after Leonardo da Vinci; two studies of hands from nature, and a slight sketch or reminiscence of Leonardo da Vinci's cartoon of the "Fight for the Standard;" metal point on prepared ground. Evidently executed during his residence in Florence, circa 1506. 2*s.* 3*d.*

132. SHEET OF STUDIES of heads and a hand for the fresco of the "Dispute of the Sacrament," painted in the Vatican; metal point on prepared ground. On the reverse of this sheet is a sonnet in Raphael's handwriting. "Roman" period, circa 1508-1513. 2*s.* 3*d.*

133. SONNET, in the handwriting of Raphael (written on the reverse of No. 132). 2*s.* 3*d.*

134. SAMPSON breaking the jaws of the Lion; a vigorous pen drawing in bistre. "Roman" period. 2*s.* 3*d.*

135. SHEET OF STUDIES of children at play, a woman carrying a child, details of acanthus leaves, &c.; pen drawing in bistre. "Roman" period. 2*s.* 3*d.*

136. DRAPED FEMALE in a walking attitude; pen drawing in bistre. "Roman" period. 2*s.* 3*d.*

137. THE HOLY FAMILY, a sheet containing two separate studies; reed pen drawing in bistre. "Roman" period. 2*s.* 3*d.*

138. THE VIRGIN, THE INFANT SAVIOUR, AND ST. JOHN; reed pen in bistre. "Roman" period. 1*s.* 10*d.*

139. STUDY OF A MAN STANDING, holding a book; pen drawing in bistre. "Roman" period. 1*s.* 6*d.*

140. THE HOLY FAMILY, with an architectural back-ground. Study for a picture; pen drawing in bistre. "Roman" period. 1*s.* 6*d.*

141. A MOTHER EMBRACING HER CHILD, probably intended as the Virgin and infant Christ; sketch for the composition engraved by Marc Antonio; metal point heightened with white on prepared ground. "Roman" period. 1*s.* 6*d.*

142. STANDING NUDE FIGURE OF A WARRIOR, with a lance and shield, probably for a statue of Mars; pen drawing in bistre (on the reverse of No. 1797). "Roman" period. 2*s.* 3*d.*

143. A SHEET OF STUDIES of nude figures, one of them holding a book and a sword, probably a preliminary undraped study for a St. Paul; pen drawing in bistre. "Roman" period. 2*s.* 3*d.*

144. A STANDING DRAPED FEMALE FIGURE, probably a study for a St. Margaret; pen drawing in bistre. "Roman" period. 2*s.* 3*d.*

145. STUDY OF A DRAPED FEMALE in an animated attitude; vigorous pen sketch in bistre. "Roman" period. 1*s.* 6*d.*

146. STUDY OF A MAN, also a slight sketch of a female head; pen drawing in bistre. "Roman" period. 2*s.* 3*d.*

147. HERCULES AND CERBERUS; a vigorous pen sketch in bistre. "Roman" period. 1*s.* 6*d.*

148. FOUR STANDING FIGURES OF WARRIORS, with shield, &c.; the centre one is a study from the statue of St. George, by Donatello, in Florence; pen drawing in bistre. "Roman" period. 2*s.* 3*d.*

149. STUDIES OF TWO STANDING NUDE FEMALE FIGURES and a faun with his back to the spectator; pen drawing in bistre. "Roman" period. 2*s.* 3*d.*

150. A GROUP OF FOUR NUDE STANDING FIGURES, apparently the sorrowing disciples, in a composition of the Entombment, (on the reverse of No. 151); pen drawing in bistre. "Roman" period. 2*s.* 8*d.*

151. A RECUMBENT FIGURE OF THE DEAD CHRIST, apparently for a picture of the Entombment; pen drawing in bistre, (on the reverse of No. 150). "Roman" period. 2*s.* 8*d.*

152. STUDY OF THREE FIGURES in the act of carrying the body of our Saviour. For the Borghese Entombment; pen drawing in bistre. "Florentine" period, 1507. 2*s.* 3*d.*

153. ADAM IN THE ACT OF RECEIVING THE FORBIDDEN FRUIT FROM EVE, the first sketch for a portion of the composition engraved by Marc Antonio; pen drawing in sepia. "Roman" period. 2*s.* 8*d.*

154. THE ENTOMBMENT; pen drawing in bistre (on the reverse of No. 153). "Roman" period. 2*s.* 8*d.*

155. BUST OF A FEMALE SAINT, probably from the life; finished drawing in black chalk. Early period. 2*s.* 8*d.*

156. SEVEN FIGURES SEATED AT A TABLE, probably for a portion of a composition of the "Last Supper;" metal point heightened with white. "Roman" period. 2*s.* 8*d.*

157. OUR SAVIOUR CROWNING THE VIRGIN, with attendant saints and apostles; pen drawing in bistre. "Roman" period. 3*s.*

158. THE ADORATION OF THE SHEPHERDS; pen drawing in bistre. "Roman" period. 2*s.* 8*d.*

159. FIVE SKETCHES ON ONE MOUNT, in the centre the head and outstretched arm of one of the slayers in the Massacre of the Innocents, beneath it a slight sketch of one of the angels of the ceiling of the Farnesina. "Roman" period. 4*s.* 6*d.*

160. DISPUTE OF THE SACRAMENT, sketch for the upper part of the fresco; bistre wash drawing heightened with white. "Roman" period, circa 1508–1513. 3*s.*

161. DISPUTE OF THE SACRAMENT, a sheet of flying angels for the composition; pen sketch in bistre. "Roman" period, 1508–1513. 2*s.* 3*d.*

162. DISPUTE OF THE SACRAMENT, a sketch of one of the Apostles in the fresco painting; black chalk heightened with white. "Roman" period, 1518–1513. 2*s.* 8*d.*

163. A STUDY OF DRAPERY; bistre wash heightened with white. "Florentine" period. 2*s.* 8*d.*

164. TWO STUDIES OF DRAPERY; black chalk heightened with white. "Roman" period. 2*s.* 8*d.*

165. FIGHT FOR THE STANDARD, a design for a portion of the fresco of the victory over the Saracens at Ostia; pen drawing in bistre. "Roman" period, 1514–1517. 3*s.*

166. A GROUP OF NUDE MALE FIGURES, a study for the Saracens at Ostia, painted in fresco in the Vatican; pen drawing in bistre. "Roman" period, 1514–1517. 2*s.* 8*d.*

167. A GROUP OF NUDE MALE FIGURES, a study for the Saracens at Ostia, painted in fresco in the Vatican; pen drawing in bistre (on the reverse of No. 166). "Roman" period, 1514–1517. 3*s.*

168. A GROUP OF THREE FIGURES, a draped female playing the harp, with two undraped men, one playing the violin, the other blowing a trumpet. On the reverse of this drawing is a sketch of the "Borghese" Entombment; pen drawing in bistre. "Florentine" period, 1507. 1*s.* 10*d.*

169. THE ANGEL APPEARING TO THE SHEPHERDS; pen and bistre wash. "Roman" period. 3*s.*

170. STUDIES OF THE UPPER PART OF A NUDE FIGURE and outline of a head in profile (drawn on the reverse of No. 148); pen drawing in bistre. "Roman" period. 1*s.* 10*d.*

171. A WARRIOR STANDING OVER A FALLEN FOE, a study for part of the composition known as the Victory over the Saracens at Ostia, painted in fresco in the Vatican; black chalk. "Roman" period, 1514-1517. 2*s.* 8*d.*

172. A DESIGN FOR A BED; a vigorous pen drawing in bistre. (*Ascribed to Raphael, but more probably by Baccio Bandinelli.*) 2*s.* 3*d.*

173. STUDY OF THE BACK OF A MAN in violent action; red chalk. "Roman" period. 2*s.* 3*d.*

174. SKETCH FOR A COMPOSITION OF THE RESURRECTION; slight pen drawing in bistre. "Roman" period. 2*s.* 3*d.*

175. ONE OF THE SYBILS, painted in fresco in the church of Santa Maria della Pace in Rome; drawing in red chalk. "Roman" period, 1514. 2*s.* 8*d.*

176. SHEET OF STUDIES, two female heads, flying amorini in foreshortened attitudes, and two studies of an opened book; metal point on prepared ground. "Roman" period. 2*s.* 3*d.*

177. MELPOMENE, in the fresco of "Parnassus;" pen drawing in bistre. "Roman" period 1508–1513. 2*s.* 8*d.*

178. SCHOOL OF ATHENS, a group of figures for the fresco, painted in the Vatican; metal point drawing heightened with white on a prepared ground. "Roman" period, 1508–1513. 2*s.* 8*d.*

179. SCHOOL OF ATHENS, study for two of the figures on the steps in the fresco in the Vatican; also the head of Medusa introduced on the shield of Minerva in the same work; metal point drawing heightened with white on prepared ground. "Roman" period, 1508–1513. 2*s.* 3*d.*

180. THE STATUE OF MINERVA standing in a niche, &c. introduced into the architectural background of the fresco of the "School of Athens;" metal point drawing on prepared ground. "Roman" period, 1508–1513. 2*s.* 3*d.*

181. A GROUP OF FIGHTING MEN, study for one of the bas-reliefs in the fresco of the "School of Athens;" drawing in red chalk. "Roman" period, 1508–1513. 2*s.* 8*d.*

182. STUDY OF DRAPERY for a standing male figure ; pen drawing in bistre (on the reverse of No.177). "Roman" period. 2*s.* 8*d.*

183. STUDIES FOR A KNEELING FEMALE FIGURE in the fresco of the "Heliodorus," painted in the Vatican ; drawing in black chalk. "Roman" period. 2*s.* 8*d.*

184. STUDY OF A FEMALE FIGURE in the fresco of the "Heliodorus," in the Vatican ; drawn in black chalk (on the reverse of No. 183). "Roman" period, 1512–1514. 2*s.* 8*d.*

185. TWO SWIMMING FIGURES, a sketch for the fresco of the "Battle of Constantine," painted in the Vatican ; black chalk heightened with white on brown paper. "Roman" period, circa 1520. 2*s.* 8*d.*

186. ONE OF THE SOLDIERS in the fresco painting of the History of Constantine in the Vatican ; black chalk sketch. "Roman" period, circa 1520. 2*s.* 8*d.*

187. RECUMBENT NUDE FIGURE OF A SOLDIER for one of the subjects of the History of Constantine in the Vatican ; black chalk sketch. "Roman" period, circa 1520. 2*s.* 8*d.*

188. JUDGMENT OF SOLOMON, a sketch for the painting in grisaille, in the Vatican ; metal point on prepared ground. "Roman" period, 1508–1513. 1*s.* 2*d.*

189. "CHARITY," a group of a draped female with three naked children, painted in the Vatican ; drawing in black chalk. "Roman" period. Ascribed by M. Passavant to Gio. Francesco Penni. 2*s.* 8*d.*

190. THE HEAD OF ST. ELIZABETH IN THE HOLY FAMILY, called "La Perla," now at Madrid ; drawing in red chalk, probably from the life. "Roman" period. 2*s.* 3*d.*

191. SKETCH OF AN ANGEL for the Mosaic of the cupola of the Chigi chapel in the church of Santa Maria del Popolo, Rome ; red chalk. "Roman" period. 1*s.* 10*d.*

192. THE FIGURE OF THE "ALMIGHTY" for the cupola of the Chigi chapel in Santa Maria del Popolo, Rome. On the reverse is a more finished study for the same figure, see No. 193 ; red chalk. "Roman" period. 1*s.* 10*d.*

193. THE FIGURE OF THE "ALMIGHTY," with two cherubim, for the cupola of the Chigi chapel in Sta. Maria del Popolo, Rome (drawn on the reverse of No. 192) ; sketch in red chalk. "Roman" period. 2*s.* 3*d.*

194. DRAWING OF A FOOT for one of the figures in the "Transfiguration ;" black chalk. "Roman" period. 2*s.* 3*d.*

195. STUDY OF HANDS for the "Transfiguration ;" black chalk. "Roman" period. 2*s.* 3*d.*

196. STUDY OF A FOOT for the "Transfiguration ;" black chalk. "Roman" period. 2*s.* 3*d.*

197. HEAD OF ONE OF THE APOSTLES from the "Transfiguration;" black chalk. "Roman" period. Date about 1520. 2*s.* 3*d.*

198. A SHEET OF STUDIES of two heads and several hands for the "Transfiguration;" black chalk heightened with white chalk. "Roman" period. Date about 1520. 4*s.* 6*d.*

199. SHEET OF STUDIES, various slight pen sketches of figures, apparently for recumbent soldiers in a composition of the "Resurrection." "Roman" period. 2*s.* 8*d.*

200. STUDIES OF AMORINI PLAYING; a pen drawing much damaged, and apparently coarsely retouched by a later hand. 2*s.* 8*d.*

201. NUDE FIGURES IN VIOLENT ACTION, probably for a composition of the Rape of Helen; pen drawing. "Roman" period. 2*s.* 8*d.*

202. A SHEET OF STUDIES OF ARCHITECTURE, with two small sketches of a female figure reading; pen drawing in bistre (on the reverse of No. 225). 2*s.* 3*d.*

203. THE VIRGIN SEATED, WITH A BOOK IN HER HAND, the infant Saviour standing at her knees; reed pen drawing in bistre. 1*s.* 6*d.*

204. ST. JEROME ON HIS KNEES DOING PENANCE; drawing in black chalk, strengthened in parts with the pen in bistre. "Roman" period. 1*s.* 10*d.*

205. THE HAND AND PART OF THE FORE-ARM OF A FIGURE OF OUR SAVIOUR, of colossal size; painted in distemper in colours; a fragment of a large cartoon. 6*s.*

206. STUDY OF A SEATED FEMALE, apparently a peasant, in costume of the 16th century; pen drawing in bistre. 1*s.* 10*d.*

207. THE ALMIGHTY, WITH ANGELS, surrounded by flames; a study for part of the subject of the Almighty appearing to Moses in the burning bush, painted in fresco in the Loggie of the Vatican; pen drawing in bistre. 3*s.*

208. A SHEET OF STUDIES of tritons and sea-nymphs, amorini, &c., forming a portion of a circular frieze; probably a design for the border of a large salver; pen drawing in bistre. 3*s.*

209. THE PRESENTATION IN THE TEMPLE; a highly-finished drawing in pen and bistre wash heightened with white. 2*s.* 3*d.*

210. STUDY OF DRAPERY for the portrait of Leo X., now in the Palazzo Pitti, Florence; black chalk heightened with white, on grey paper. 3*s.*

211. THE HOLY FAMILY, WITH JOSEPH AND ST. ELIZABETH, angels above; bistre wash heightened with white, on blue paper. 2*s.* 3*d.*

212. PORTION OF A CIRCULAR FRIEZE of tritons, sea-nymphs, sea-monsters, &c.; a design for the border of a salver; pen drawing in bistre. 2*s.* 8*d.*

213. THE RESURRECTION OF OUR SAVIOUR; finished drawing in pen and bistre wash heightened with white. 6*s.*

214. THE BACK OF A MALE FIGURE; pen drawing in bistre. 1*s.* 6*d.*

215. PROFILE HEAD AND BUST OF A YOUNG MAN clad in an antique mantle; a beautiful drawing in red chalk. 2*s.* 8*d.*

216. ABRAHAM OFFERING UP ISAAC; pen and bistre wash heightened with white. 2*s.* 8*d.*

217. THE ADORATION OF THE KINGS; finished drawing in pen and bistre wash heightened with white. 3*s.*

218. THE ENTOMBMENT OF OUR SAVIOUR; drawing in red chalk. 2*s.* 8*d.*

219. SKETCH OF NUDE FIGURES for the fresco of the "Parnassus" painted in the Vatican; pen drawing in bistre. 4*s.* 6*d.*

220. THE "TORSO OF THE BELVEDERE;" two studies in red chalk. Third period. 3*s.*

221. A STORM, figures in a boat praying; drawing in pen and bistre wash. 1*s.* 6*d.*

222. SKETCHES OF ELEPHANTS, for the composition known as the "Battle of the Elephants;" red chalk. 2*s.* 8*d.*

223. SKETCHES FOR A STANDING FIGURE OF ST. MICHAEL; drawing in silver point and bistre wash heightened with white on prepared ground. 2*s.* 3*d.*

224. STUDY OF A HEAD AND OF A HAND; pen drawing in bistre. 2*s.* 3*d.*

225. THE VIRGIN reading at a desk within an interior of grandiose architectural character; pen drawing in bistre. 2*s.* 3*d.*

226. STUDY FOR FEMALE FIGURES in the "Finding of Moses" painted in fresco in the Vatican; red chalk. 2*s.* 8*d.*

227. A STANDING FIGURE OF HERCULES AND THE TORSO OF AN APOLLO; two studies from the antique; red chalk. 3*s.*

228. THE JUDGMENT OF MOSES ON THE SONS OF LEVI; pen drawing washed with bistre and heightened with white. 3*s.*

229. THE "PASSAGE OF THE RED SEA," study for a portion of the fresco painted in the Loggia of the Vatican; pen drawing in bistre. 3*s.*

230. HYGIEIA AND VENUS VICTRIX, WITH CUPID STANDING NEAR; two studies from the antique; pen drawing in bistre. 2*s.* 8*d.*

231. THE "MASS OF BOLSENA," a finished drawing of the fresco painted in the Vatican; pen and bistre wash. 3*s.*

232. THE "MASS OF BOLSENA," drawing of the fresco painted in the Vatican; pen and bistre wash. 3*s.*

233. A FLYING FIGURE OF VICTORY, from an antique bas-relief; pen drawing in bistre. 2*s.* 8*d.*

234. A SHEET OF STUDIES of grotesque monsters; pen drawing in bistre. 3*s.*

235. JACOB WRESTLING WITH THE ANGEL; pen and bistre washed drawing heightened with white. 3*s.*

236. DRAPED FEMALE STATUE, wanting the head (from the antique). 2*s.* 8*d.*

237. THE "INCENDIO DEL BORGO;" the man letting himself down from a wall. Painted in fresco in the Vatican; bistre washed drawing, much injured. 3*s.*

238. DAVID GIVING HIS CHARGE TO SOLOMON (1 Kings, ii. 3); washed drawing heightened with white. 2*s.* 8*d.*

239. HEAD OF A FEMALE; drawing in coloured chalk. 2*s.* 3*d.*

240. THE MASS OF BOLSENA, painted in fresco in the Vatican; bistre washed drawing heightened with white. 3*s.*

241. FIGURE OF VICTORY, from the antique; pen drawing in bistre. 2*s.* 8*d.*

242. DESIGN FOR AN ARCH OF TRIUMPH; pen drawing in bistre. 6*s.*

243. FINISHED DRAWING FOR THE "ATTILA," painted in fresco in the Vatican; bistre wash heightened with white. 6*s.*

244. ARCHITECTURAL STUDY, the façade of an edifice; pen drawing slightly shaded with bistre. 2*s.* 8*d.*

245. FIGURES FROM THE ANTIQUE, Mercury, Vesta, &c.; pen drawing in bistre. 3*s.*

246. A STANDING STATUE AND A TORSO OF VENUS, from the antique; pen drawing in bistre. 2*s.* 8*d.*

247. LANDSCAPE with a castle or city; slight pen drawing in bistre. 1*s.* 10*d.*

248. A NUDE MALE FIGURE, seated with one foot on an urn or vase from which water is flowing. Probably a sketch for a statue of a river god for a fountain; pen drawing in bistre. 1*s.* 6*d.*

249. LANDSCAPE, a view of a villa or convent; pen drawing in bistre. 1*s.* 2*d.*

250. A SHEET OF SKETCHES of figures, architecture, &c. with an inscription; pen drawing in bistre. 2*s.* 3*d.*

251. THE MADONNA AND CHILD, a sheet containing two separate sketches; pen drawing in bistre. 1*s.* 10*d.*

252. A DRAPED STATUE OF VENUS, from the antique ; bistre wash drawing. 2*s.* 3*d.*

253. LANDSCAPE, a farm or villa surrounded with trees ; slight pen drawing. 1*s.* 6*d.*

254. LANDSCAPE with buildings ; slight pen drawing. 1*s.* 6*d.*

255. THE ARRIVAL OF THE CARDINAL DE' MEDICI (LEO X.) AT ROME, painted in fresco in the Vatican ; pen and bistre wash drawing. 2*s.* 3*d.*

256. A MALE AND FEMALE FIGURE SALUTING EACH OTHER, probably the meeting of Joachim and Anna ; pen drawing in bistre. 2*s.* 3*d.*

257. A PORTION OF A COMPOSITION OF THE ENTOMBMENT ; metal point drawing on prepared ground. 2*s.* 3*d.*

258. THE ADORATION OF THE MAGI ; pen and bistre wash drawing heightened with white. 2*s.* 8*d.*

259. THE SALUTATION OF THE VIRGIN ; bistre washed drawing heightened with white, engraved by Caraglio. 2*s.* 8*d.*

260. THE MIRACULOUS DRAUGHT OF FISHES ; pen and bistre washed drawing. 2*s.* 8*d.*

261. MOSES STRIKING THE ROCK, drawing for one of the frescoes in the Loggie of the Vatican ; finished drawing in bistre heightened with white. 2*s.* 3*d.*

262. THE FINDING OF MOSES, drawing for one of the frescoes in the Loggie of the Vatican ; pen and bistre wash. 2*s.* 3*d.*

263. A KNEELING MALE FIGURE with patron saints, St. Paul (?) and St. John ; bistre wash heightened with white. 1*s.* 10*d.*

264. JACOB AND REBECCA preparing the savoury meats ; pen and bistre wash drawing. 2*s.* 3*d.*

265. DAVID GIVING HIS LAST CHARGE TO SOLOMON (1 Kings, ii. 3) ; pen drawing in bistre. 2*s.* 3*d.*

266. THE LAST SUPPER, for one of the frescoes in the Loggie of the Vatican ; finished drawing in bistre heightened with white. 2*s.* 3*d.*

267. HERCULES GAULOIS, or ELOQUENCE ; pen and bistre wash drawing heightened with white. 2*s.* 3*d.*

268. A SHEET OF STUDIES of eagles and other birds for the arabesques of the Loggie of the Vatican ; pen drawing in bistre. 2*s.* 3*d.*

269. OUR SAVIOUR AND THE TWO DISCIPLES AT EMMAUS ; pen and bistre wash drawing heightened with white. 2*s.* 3*d.*

270. CLEOPATRA, a study from the antique, engraved by Marc Antonio ; pen drawing in bistre. 2*s.* 8*d.*

271. ONE OF THE "CARYATIDES," painted in fresco in the Vatican; pen and bistre wash heightened with white. 2*s.* 8*d.*

272. ARABESQUE ORNAMENTATION, a sheet of studies; pen drawing in bistre. 2*s.* 8*d.*

273. ARABESQUE ORNAMENTS; pen drawing in bistre (on the reverse of No. 272). 2*s.* 8*d.*

274. FOUR STANDING NUDE FEMALE FIGURES; pen drawing in bistre. 1*s.* 10*d.*

275. A ROMAN EMPEROR ON HIS THRONE; pen drawing in bistre. 1*s.* 6*d.*

276. A HORSE'S HEAD; in black chalk. 1*s.* 10*d.*

277. THE VIRGIN standing at a desk or prie-dieu, probably for a composition of the Salutation; pen drawing in bistre. 1*s.* 10*d.*

278. A FORE-SHORTENED FIGURE OF AN ANGEL FLYING, for a composition of Abraham offering up Isaac; pen drawing in bistre. 1*s.* 10*d.*

279. A FEMALE CARRYING TWO VASES OF WATER, from the fresco of the "Incendio del borgo;" bistre wash heightened with white. 2*s.* 3*d.*

280. SOLOMON'S IDOLATRY; a slight pen sketch. 1*s.* 10*d.*

281. ARCHITECTURAL STUDY for the background of the fresco of the "School of Athens;" pen drawing washed with bistre. 1*s.* 10*d.*

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ORIGINAL DRAWINGS BY MICHAEL ANGELO, IN THE COLLECTION OF THE UNVERSITY OF OXFORD.

282. MICHAEL ANGELO AND HIS FRIEND ANTONIO DELLA TORRE dissecting a human body; pen drawing in bistre. 2*s.* 3*d.*

283. HEAD OF A WOMAN IN PROFILE, with a fantastic head-dress or turban; study in red chalk. 1*s.* 10*d.*

284. HEAD OF AN AGED FEMALE wearing a turban or cap; pen drawing in bistre. 1*s.* 10*d.*

285. FEMALE HEAD, probably from the life; highly finished drawing in red chalk. 2*s.* 8*d.*

286. SEATED FIGURE OF AN AGED PEASANT WOMAN, probably a study from nature for one of the sibyls, painted in fresco in the Sistine Chapel; red chalk. 2*s.* 3*d.*

287. ONE OF THE SYBILS painted in the Sistine Chapel; pen drawing in bistre. 2*s.* 3*d.*

288. A WOMAN PLAYING WITH A CHILD ON HER KNEES, painted in fresco in the Sistine Chapel; black chalk slightly washed with bistre. 1*s.* 6*d.*

289. THE VIRGIN SEATED, with the infant Saviour standing at her knee in an animated attitude, in the background are three singing angels; black chalk heightened with white chalk. 2*s.* 8*d.*

290. A SHEET OF STUDIES of male and female heads; red chalk. 2*s.* 8*d.*

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293. STUDIES OF HANDS, also the back of a male figure; pen drawing in bistre. 2*s.* 3*d.*

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298. STUDIES OF HEADS and the back of a figure; pen drawing bistre. 1*s.* 10*d.*

299. A SHEET OF SKETCHES, an anatomical study of a leg and various caricature heads; pen drawing in bistre. 2*s.* 3*d.*

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301. SKETCHES OF HEADS, and a seated nude torso; pen drawing in bistre. 1*s.* 10*d.*

302. A SHEET OF STUDIES OF EYES, and a head, drawn as a lesson for his pupil Andrea Mini, who has copied them on the same sheet; black chalk. 2*s.* 8*d.*

303. A SHEET OF STUDIES of horses, a trophy of arms, a head in profile, &c.; pen drawing in bistre. 2*s.* 3*d.*

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376. S. GEORGE of Cornwall.	2	3
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379. ANNA BOLLEIN, Queen.	2	3
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662. "TABERNACOLO" or Mural Shrine, alto-relievo, in terra-cotta; by Jacopo della Quercia. (Gigli-Campana coll). 2*s.* 3*d.*

663. VIRGIN AND CHILD, group in terra-cotta; by Jacopo della Quercia. (Gigli-Campana coll.) 1*s.* 6*d.*

664. VIRGIN AND CHILD, group in terra-cotta; by Jacopo della Quercia. (Gigli-Campana coll.) 2*s.* 3*d.*

665. FRONT OF A CHEST OR CASSONE, inlaid with relievos of Scriptural subjects, in glazed terra-cotta; by Jacopo della Quercia. (Gigli-Campana coll.) 2*s.* 3*d.*

666. THE CRUCIFIXION, relievo in terra-cotta; ascribed to Lorenzo Ghiberti (b. 1381, d. 1455). 2*s.* 3*d.*

667. THE BIRTH OF ST. JOHN THE BAPTIST, alto-relievo in terra-cotta; ascribed to Ghiberti. (Gigli-Campana coll.) 1*s.* 10*d.*

668. THE VIRGIN AND AN ANGEL, with two kneeling maidens, marble relievo. Tuscan sculpture. Date about 1440. 1*s.* 10*d.*

669. CHRIST IN THE SEPULCHRE, supported by angels, basso-relievo in marble; by Donatello (b. 1383, d. 1466). (Gigli-Campana coll.) 2*s.* 8*d.*

670. CHRIST GIVING THE KEYS TO ST. PETER, frieze in marble in low relief; by Donatello. (Campana coll.) 2*s.* 8*d.*

671. THE FLAGELLATION AND THE CRUCIFIXION, bas-relief sketch in terra-cotta; in two compartments; by Donatello. (Gigli-Campana coll.) 2*s.* 3*d.*

672. BUST OF ST. CECILIA, in terra-cotta; by Donatello. (Gigli-Campana coll.) 2*s.* 3*d.*

673. THE VIRGIN AND CHILD standing in a niche, relievo, in terra-cotta; ascribed to Donatello. 2*s.* 3*d.*

674. THE VIRGIN AND CHILD, relievo in stucco; period of Donatello, about 1450. 2*s.* 3*d.*

675. FRIEZE OF A CHIMNEY PIECE in "pietra serena," or Florentine black stone; ascribed to Donatello or Desiderio da Settignano. Date from 1440–1460. 6*s.*

676. "TABERNACOLO" from the Tribune or Capella Maggiore of the church of Santa Chiara, Florence, in marble; ascribed to Desiderio da Settignano. 1*s.* 10*d.*

677. THE VIRGIN AND CHILD, alto-relievo in marble; ascribed to Desiderio da Settignano. (Gigli-Campana coll.) 2*s.* 8*d.*

678. BUST OF GIOVANNI DI SAN MINIATO, in marble; by Antonio Rossellino (b. 1427, d. 1490). Dated 1456. 1*s.* 10*d.*

679. THE VIRGIN AND CHILD, basso-relievo in marble; by Antonio Rossellino. 1*s.* 10*d.*

680. MARBLE FRIEZE IN MEZZO-RELIEVO, the predella of an altar peice; ascribed to Rossellino or Mino da Fiesole. Date about 1470. (Gigli-Campana coll.) 2*s.* 8*d.*

681. THE VIRGIN AND CHILD, terra-cotta group in the round; ascribed to Antonio Rosellino. 1*s.* 6*d.*

682. TWO AMORINI HOLDING UP A DOLPHIN, terra-cotta group in the round; ascribed to Antonio Rosellino. 2*s.* 3*d.*

683. THE VIRGIN AND CHILD, alto-relievo in terra-cotta; ascribed to Andrea del Verrocchio. (Gigli-Campana.) 1*s.* 10*d.*

684. THE VIRGIN KNEELING IN PRAYER, marble statue; by Matteo Civitale. (Gigli-Campana coll.) 2*s.* 8*d.*

685. MARBLE FRIEZE FROM A TOMB; ascribed to Matteo Civitale. 2*s.* 8*d.*

686. SKETCH IN CLAY OR STUCCO for a portion of the frieze executed in marble for the cantoria of the cathedral at Florence; by Luca della Robbia. (Gigli-Campana coll.) 2*s.* 3*d.*

687. MONK READING AT A DESK OR LECTERN, relievo in terra-cotta unglazed; ascribed to Luca della Robbia. (Gigli-Campana coll.) 1*s.* 10*d.*

688. THE ADORATION OF THE MAGI, relievo in enamelled terra-cotta, in varied colours, by Luca della Robbia. 2*s.* 3*d.*

689. THE VIRGIN ADORING THE INFANT SAVIOUR, relievo supported on a triangular bracket, ascribed to Luca della Robbia. (Gigli-Campana coll.) 2*s.* 3*d.*

690. CIRCULAR MEDALLION, in enamelled terra-cotta, painted in chiaroscuro (one of a series of twelve, representing impersonations of the months). (Gigli-Campana coll.) 2*s.* 3*d.*

691. THE VIRGIN AND CHILD, group in enamelled terra-cotta; by Andrea della Robbia. (Campana coll.) 2*s.* 8*d.*

692. THE VIRGIN AND CHILD, in enamelled terra-cotta; ascribed to Andrea della Robbia. 2*s.* 3*d.*

693. THE ANGELIC SALUTATION, relievo in enamelled terra-cotta; ascribed to Andrea della Robbia. 2*s.* 8*d.*

694. BRACKET OF A "TABERNACOLO," in "pietra serena." Florentine sculpture of the 14th century. 2*s.* 3*d.*

695. FRONTISPIECE OF A "TABERNACOLO," in carved and gilded wood. Florentine sculpture of the 14th century. 2*s.* 3*d.*

696. ALTAR PIECE in Carrara marble, from the church of San Girolamo at Fiesole, near Florence. Executed about 1490, by Andrea Ferrucci. 2*s.* 3*d.*

697. MARBLE "TABERNACOLO," from the Church of San Girolamo, at Fiesole. By Andrea Ferrucci. 2*s.* 3*d.*

698. MARBLE CANTORIA or Singing Gallery, from the Conventual Church of Santa Maria Novella, Florence. Executed about 1500, by Baccio d'Agnolo (b. 1460, d. 1543). 2*s.* 3*d.*

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700. PORTRAIT BUST of a man wearing a "beretta," in terra-cotta. Florentine. Date about 1470. (Gigli-Campana coll.) 2*s.* 3*d.*

701. ST. JOHN THE BAPTIST, life-sized bust, in terra-cotta. Florentine sculpture. About 1470. (Gigli-Campana coll.) 1*s.* 10*d.*

702. THE VIRGIN AND CHILD, in an ornamental shrine, relievo in stucco. Florentine sculpture; ascribed to one of the Maiani family. Date about 1480. (Gigli-Campana coll.) 2*s.* 3*d.*

703. "STEMMA," or COAT-OF-ARMS, in Istrian stone, from a palace at Cesena. North Italian (?) Date about 1500. 2*s.* 3*d.*

704. PORTRAIT-RELIEVO IN MARBLE. Date about 1450; name of sculptor unknown. (Gigli-Campana coll.) 1*s.* 6*d.*

705. CUPID, life-sized statue in marble; by Michael Angelo (b. 1475, d. 1564). (Gigli-Campana coll.) 2*s.* 3*d.*

706. CUPID, statue in marble; by Michael Angelo (side view). 2*s.* 3*d.*

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712. HERCULES AND CACUS, original model in wax; by Michael Angelo. *In the South Kensington Museum.* 1*s.* 10*d.*

713. HERCULES AND CACUS, original model in wax; by Michael Angelo. *In the South Kensington Museum.* 2*s.* 3*d.*

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723. THE ADORATION OF THE MAGI, and the Angel warning them in a dream; panel from one of the six sides of the pulpit of the Cathedral of Pisa, ruined in the fire of 1596. By Giovanni Pisano. Late 13th century. 1*s.* 6*d.*

724. THE CRUCIFIXION, Swoon of the Blessed Virgin, and Salvation of the Penitent Thief; panel from one of the six sides of the pulpit of the Cathedral of Pisa, ruined in the fire of 1596. By Giovanni Pisano. Late 13th century. 1*s.* 6*d.*

725. THE MASSACRE OF THE INNOCENTS; panel from one of the six sides of the pulpit of the Cathedral of Pisa, ruined in the fire of 1596. By Giovanni Pisano. Late 13th century. 1*s.* 6*d.*

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731. GROUP OF AN INFANT TRITON SEATED ON A LOBSTER, plaster cast, bronzed. From the Fountain in one of the Courts of the Old Palace, Munich. German, 17th century. *In the South Kensington Museum.* 1*s.* 6*d.*

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739. GROUP in high relief in hone-stone, of the Virgin and Child surrounded by Angels playing on musical instruments. French (?), date about 1540-50; in frame of carved walnut wood, with an escutcheon bearing the Medici arms. *In the South Kensington Museum.* 1*s.* 2*d.*

740. RELIEVO in alabaster : the Adoration of the Magi, in wooden frame with gilt stucco ornament. (Pourtales coll.) *In the South Kensington Museum.* 1*s.*

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1. COFFER, carved walnut wood, resting on couching lions. Italian, about 1550. Etched by A. F. Brophy.

2. CABINET, or "BUFFET," chestnut wood, in two stages; carved in relief, and inlaid with marquetry; four terminal figures at the two angles in front of the upper stage. French, about 1560. Etched by J. Randall.

3. MIRROR, polished metal, with frame and stand of walnut wood carved with emblematical devices, palmette ornaments, &c. Italian, about 1450. Etched by A. F. Brophy.

4. PASTORAL STAFF (head of), gilt metal, enamelled; in the volute is a group of the Virgin and Child and a kneeling Saint, and on the knop are six busts of Saints. Italian, 14th century. Etched by J. D. Campbell.

5. CASKET, incised leather; circular top, with name and mottoes in gothic characters; steel lock, clamps and bands ending in shell ornaments. German, 15th century. Etched by J. D. Campbell.

6. KNIFE, steel, chiselled steel handle of a lion holding a shield; in an engraved pewter and wood sheath. Dutch, 17th century. Etched by J. P. Fraser.

7. CUP, or "METHER," known as "The Dunvegan Cup;" yew wood mounted in silver-gilt and niello work, and decorated with repoussé or beaten and filigree work; standing on four rudely-formed representations of human legs; round the mouth is a rim of silver bearing a Latin inscription dated 1493. The wooden cup is believed to be much more ancient. Irish. *Lent by MacLeod of MacLeod.* (*See* Special Loan Catalogue, No. 902.) Etched by J. D. Campbell.

8. VASE, crystal, oviform, with long neck, mounted in gold, enamelled and set with pearls and rubies; detached scroll ornaments on the neck, the cover surmounted by a bunch of flowers. Italian, 16th century. *Lent by the Marquess of Salisbury, K.G.* Etched by J. S. Dominy.

9. CUP AND COVER, silver-gilt, on baluster stem, chased with foliage, strap work, and cherubs' heads; the cover surmounted by a pine cone. German, about 1560. Etched by J. S. Dominy.

10. KNOCKER, wrought-iron, in form of a canopy; male and female figures in full relief on the columns; straight projecting hammer, on which is a kneeling figure under a canopy. German, about 1520. Etched by W. M. M'Gill.

11. COFFER, steel, semicircular top, etched all over with masks and scrolls in panels, borders of vine leaves and grapes. German, 16th century. Etched by J. S. Goepel.

12. KNIFE, steel blade, silver parcel-gilt handle, divided into four compartments on each side, occupied with scriptural and classical subjects, in low relief; the shield of arms of the Della Rovere family in one of the upper compartments. Attributed to Pollajuolo. Italian, about 1470. Etched by J. S. Dominy.

13. FRAME of a picture or mirror in carved oak, flanked by statuettes of Adam and Eve; architectonic ornament in perspective. Flemish, 16th century. Etched by J. Randall.

14. CASKET, ebony, barrel-shaped, on square plinth, with silver plaques in repoussé or beaten work. German, about 1600. Etched by S. L. Fildes.

15. CUP, Nautilus shell, with scrolls carved in relief in front, mounted in silver-gilt, on a circular stem and foot, chased with fish in medallions, fruit between, three projecting scrolls on the stem and pendants between each; on the top is a figure of Neptune holding a trident. Dutch, about 1580. Etched by J. P. Fraser.

16. PASTORAL STAFF (head of), carved ivory and gilt metal; in the centre of the volute is a double group of the Crucifixion and of the Virgin attended by angels. French, 14th century. Etched by W. M. M'Gill.

17. TRIPTYCH, silver-gilt frame work, enclosing three plaques of translucent champlevé enamel. French or German, 2nd half of the 14th century. Etched by J. S. Dominy.

18. LOCK, chiselled iron; enriched with tracery and foliage work. About 1480. Etched by J. D. Campbell.

19. DIPTYCH, gilt bronze and silver, encircled with niello work; the interior represents the Annunciation, the figures carved in bone in high relief on background of black horn; borders inside and out surrounded with inscriptions in silver letters on gilt metal ground. Italian, about 1470. Etched by J. P. Fraser.

20. PLAQUE, champlevé enamel; figure of the Prophet Jonas surrounded by foliated ornament, and bearing an inscribed tablet; arched top. Rhenish (?), 12th or 13th century. Etched by W. M. M'Gill.

21. PANEL, carved oak, pierced gothic tracery; on a medallion the sacred monogram I. H. S. English, 15th century. Etched by W. J. Glenny.

22. VASE AND COVER, silver-gilt; chased with scrolls of arabesques and set with ten onyx cameos of classical heads, the cup fluted at the base, three S brackets on the stem. German, 16th century. Etched by W. M. M'Gill.

23. KNOCKER, wrought-iron; a lion's head in the centre of the striking part. French, 17th century. Etched by J. S. Goepel.

24. KNIFE AND FOUR-PRONGED FORK, steel, the handles chiselled with statuettes of Bacchus and Cupid, gilt ferules. 17th century. Etched by J. S. Dominy.

25. PANEL, carved oak; in the centre the bust of a king in high relief, grasping a sword; on either side the royal arms of England. English (?), about 1540. Etched by W. J. Glenny.

26. BOWL, silver, chased in repoussé or beaten work, with birds and animals. Ancient Persian, or other Oriental work. Etched by W. M. M'Gill.

27. KNIFE; a trencher knife, steel blade, engraved and damascened, chased gilt bronze ferule, ebony handle; in a stamped and gilt leather sheath. Italian, 16th century. Etched by J. S. Dominy.

28. SNUFF BOX, steel, chased and pierced with foliage, flowers, and a crowned cipher. Italian, 17th century. Etched by W. M. M'Gill.

29. WINDER for a wheel-lock gun, steel, chased. German, 17th century. Etched by A. Fisher.

30. SCISSORS or SHEARS, pair of steel, in a steel case, chiselled with floriated scrolls. 17th century. Etched by J. S. Goepel.

31. LAMP, bronze, in shape of an ancient galley, on the sides of which are groups of sea-gods and medallions in low relief, and on the cover a statuette of a cupid mounted on a dolphin; the stand is of Spanish *broccatello* marble. Italian, 16th century. Etched by W. M. M'Gill.

32. PLAQUE, brass, repoussé or beaten work; a tulip surrounded with floriated scroll-pattern. Dutch (?), 17th century. Etched by Z. Pritchard.

33. INKSTAND, bronze, circular, enriched with masks and foliated ornament in relief. Italian, 16th century. Etched by S. G. Thomas.

34. LAMP, bronze, supported on a dolphin and surmounted by a figure blowing a pair of bellows. Florentine, 16th century. Etched by D. Jones.

35. BOX, with cover, boxwood, with necking and knop of chased silver, intended to hold the altar beads for the mass; the body of the box is carved with events in the Passion of our Lord, in twelve compartments, the cover with scroll ornament. Venetian (?), 2nd half of 14th century. Etched by S. G. Thomas.

36. BELL, bronze, a hand-bell decorated with zones of arabesque ornament in relief, and with three shields of arms; around the upper part is an inscription. Italian, dated 1561. Etched by D. Jones.

37. STAFF or WAND OF OFFICE; incised ivory. Italian, about 1600. Etched by S. G. Thomas.

38. CUP, cocoa-nut, mounted in silver-gilt, the nut carved with representations of the Annunciation, the meeting with Elizabeth, and the Nativity. German, or Flemish, carving, about 1500; setting, 17th century. Etched by D. Jones.

39. ASTRONOMICAL INSTRUMENT, or SUN DIAL, bronze-gilt, formed by an upright sliding stand flanked by two columns engraved with scales, in which a pendulum is enclosed for levelling; on the summit is a compass; open scroll supports at the sides. German, dated 1617. Etched by S. G. Thomas.

40. VASE AND COVER, bronze, elliptic, the body supported on four lions' paws, and ornamented with chased strap-work, medallions, and foliage; on the cover a statuette of a boy holding an armorial shield. Italian, 16th century. Etched by W. M. M'Gill.

41. ROOD CROSS, silver parcel-gilt, with quatre-foils of enamel; on either side are figures of the Virgin and St. John. German, early 11th century. Etched by J. S. Goepel.

42. BOTTLE or PILGRIM'S FLASK, with suspensory chain, silver, ornamented with strap and cartouche pattern in beaten work. French or German, 17th century. Etched by D. Jones.

43. DAGGER, steel, with carved ivory handle in form of a terminal figure and arabesques. Italian, 16th century. Etched by J. S. Goepel.

44. LAMP, bronze, in shape of a grotesque dragon, on serpentine plinth. Italian (Florentine), 16th century. Etched by Z. Pritchard.

45. CROSS, silver plates, mounted in gilt metal; a processional cross. 15th century. Etched by J. S. Dominy.

46. CUP, cocoa-nut, mounted in silver-gilt, with crossed bands, malachites on the intersecting points, masks and rings in the spaces between; the rim, stem, and foot chased with small figures, masks, &c. German, dated 1585. Etched by J. S. Goepel.

47. CUP, formed of a shell, mounted in silver-gilt, with pedestal stem and cover of open strap-work ornament. German (Augsburg), about 1600. Etched by S. Thomas.

48. MIRROR, polished metal, in walnut-wood frame, carved in relief with an angel, a skeleton, and various animals, each accompanied by a capital letter in gold ; these letters form the words "Bonum" and "Malum." Italian, second half of 15th century. Etched by D. Jones.

49. WATCH ; the movement enclosed in an octagonal escalloped case of crystal, mounted in engraved gilt metal, with silver dial, and indexes for months, hours, days, and minutes ; supported on a crystal baluster stem or pedestal ; maker, "J. Wolf, Vienna." German, dated 1609. Etched by S. Thomas.

50. PAX, niello work on silver, in gilt metal frame, with pilasters at the sides inlaid with silver plaques, chased with scrolls ; between these pilasters is a square niello plaque with the subject of the Nativity ; above which is a semicircular plaque with a representation of the Almighty surrounded by cherubim. Italian, 16th century. Etched by W. M. McGill.

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For Her Majesty's Stationery Office.